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RITUAL & DRAMATIZED  
FOLKWAYS

ETHEL REED JASSPON  
BEATRICE BECKER



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Ritual and dramatized folk-  
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RITUAL AND  
DRAMATIZED FOLKWAYS



# RITUAL AND DRAMATIZED FOLKWAYS

*FOR USE IN*

CAMP, CLUB, RELIGIOUS ASSEMBLY, SETTLEMENT  
AND SCHOOL

*WRITTEN AND ADAPTED*

BY

ETHEL REED JASSPON

AND

BEATRICE BECKER

*ILLUSTRATED BY*

ALBERT R. THAYER



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O Child, I have so much to leave thee,—  
The traffic in dreams,

The glamour of day  
The splendor of night  
Precious moments slipping away.

O Child, I say  
I leave the world in thy keeping.



## INTRODUCTION

In all our ways of getting understanding let us not forget our imagination. In using our imagination let us use dramatics—*creative* dramatics. It is necessary to look, to listen, to multiply experience, then to close our eyes and see. This seeing may reveal that all life is dramatic. Youth of all chronological ages loves playing a part. This instinctive tendency when expressed in dramatic action can create, or foster, the desire for worth while material—material that in itself is joy-bringing and really educative.

Such an education will include knowledge, attitudes and habits on the part of young people. Unfortunately there is very little simple, direct, dramatic material available for use in school, camp, church, settlement or club that in itself is worth while and that at the same time fosters the creative impulses of young people in this direction.

There are many sources of material, but certainly one of the most important lies in the ideals of a people as preserved in their Ritual. All peoples in their onward march have their ceremonials. Youth loves ceremonials. The question is shall we use this desire to develop desirable knowledge, appreciation, mental and emotional attitudes and habits on the part of youth or shall we neglect the important aims of education?

A second source of material lies in the little-used resources for dramatization of Folk literature. In such literature there

is a distinctive quality as well as an elemental appeal that lends itself easily to dramatic interpretation.

Any presentation of ideals preserved in Ritual or in Folkways would fail in one important purpose if it did not leave its readers, or better still its interpreters, with a desire to utilize other Rituals and other Folkways, that is, a desire to do a kind of creating themselves. However, an initial presentation of material is necessary to create and foster interest, to show what can be done and *how* such materials can be used.

It is in these kindred fields of Ritual and Folkways that Beatrice Becker and Ethel Reed Jasspon in their *Ritual and Dramatized Folkways* have made a selection of dramatic material and music that is in itself joy-bringing and educative. At the same time the use of this material should stimulate the creative impulse of boys and girls and adult leaders to discover and develop other material for themselves in these same fields.

ELBERT K. FRETWELL,  
Teachers College,  
Columbia University



## PREFACE

Dramatization is finding a place of increasing importance in the newer project-education which seeks to provide for young people real vital experiences in present living. There is possibility for creative experience in the choosing or writing of a play, the study and making of costumes and stage settings, the solving of lighting problems, the varied and invaluable lessons which come out of actually working together for a common purpose.

The Ceremonies, Plays, and Dramatized Folkways included in this volume have all been tried out and found adaptable to the simple costume and stagecraft facilities found in Camp, School and Settlement.

We have used pantomime largely as a most effective medium for dramatization. Where the Reader carries the thread of the story we do away with the memorizing of lines and provide release for those whose self-expression is hampered by the spoken word. More children may share in the joyous experience of "being in a play."

We wish to thank Mrs. I. Sectorsky for her faith and encouragement of our projects, Emma Sheridan Fry for her valuable criticism, and Minya Hirsh who helped with the selection of music.

We wish also to thank the following publishers and authors who have permitted quotations from their publications:

- Robert Haven Schauffler: Gate of the West from Scum O' the Earth''
- G. P. Putnam's Sons: The Happy Prince from The Happy Prince and Other Stories, Oscar Wilde
- The Penn Publishing Co: Derrière Chez Mon Père from Old Songs in French and English
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- The Century Co: The Flag, Franklin K. Lane, from Services For the Open, Mattoon Bragdon; The Crusade of the Children, Elisabeth Woodbridge
- Harvard University Press: Epilogue—Little Clay Cart—Ryder
- Hasegawa: Tokyo—Rhymes and Life Scenes of Japan—Calendar 1902
- Edwin Markham: The Man With the Hoe
- Carl Fischer: Breiges Dance—Wengerke

And further we wish to make acknowledgment to all those whose quotations, so familiar as to be almost idiomatic, we have drawn upon freely.

ETHEL REED JASPON  
BEATRICE BECKER

## COMPLETE LIST OF MUSIC

### CEREMONY OF FRIENDSHIP

- Tschaikowsky—March from the Nutcracker Suite  
Chopin—Mazurka Opus 33, No. 4—Theme in B Major—32  
measures  
Schumann—Finale of Symphonic Etude—16 measures  
Choral Sanctus—Twice 55 Community Songs—Green Book  
These Things Shall Be—Page 14

### FOURTH OF JULY CEREMONY

- America the Beautiful—Twice 55 Community Songs—Brown  
Book  
Indian Dance—Music, Page 32  
Spanish Dance—Moskowski—Opus 12, No. 2  
Tarantella—Folk Songs, Folk Dances and Singing Games—  
Elizabeth Burchenal  
Dutch Dance—Grieg Dances—No. 2  
Marseillaise—Twice 55 Community Songs—Brown Book  
Columbia the Gem of the Ocean—Twice 55 Community Songs  
—Brown Book  
Landing of the Pilgrims—Twice 55 Community Songs—Green  
Book  
True Freedom—Laurel Song Book  
Star Spangled Banner—Twice 55 Community Songs—Brown  
Book  
These Things Shall Be—Page 14

### CEREMONY OF LIGHT

- March from Parsifal—Wagner—Page 20  
Chant—Page 21  
Mendelssohn—Consolation—Sleep, Noble Hearts—Twice 55  
Community Songs—Green Book

### RUTH AND NAOMI

- Tschaikowsky—Chanson Sans Parole—Opus 40, No. 6

## FINDING OF THE BABY MOSES

Tschaikowsky—Autumn

Vermeland—Page 56

Beethoven—Fifth Symphony—Part I—4th movement—Finale  
allegro

## THE HAPPY PRINCE

Grieg: Album

Little Birdling

On the Mountain—Opus 19

Folkweise

Spring Tanz—Opus 47, No. 6

Poetic Tone Picture—No. 5

Heartsease

Poetic Tone Picture—No. 4

Skip Dance—Opus 38, No. 5

Erotique—Opus 43, No. 5

Chopin—Mazurka—Opus 17, No. 4

German—Henry the Eighth—Page 69

## SCUM O' THE EARTH

Grieg—Patriotic Song

Chopin—Mazurka in A Minor—Opus 17, No. 4

Dvořák—Songs My Mother Taught Me

Santa Lucia—Twice 55 Community Songs—Brown Book

Kol Nidrei—Page 88

FOUR FRENCH BALLADS—Pages 98, 106, 112, 120

HINDU WEDDING CEREMONY—Pages 126, 127, 128, 129

TWO RUSSIAN FOLK PANTOMIMES—Pages 136, 140, 142

AN ENGLISH BALLAD—Page 149

## JAPANESE CEREMONIES

Tschaikowsky—Chinese Dance—Nutcracker Suite

De Koven—Japanese Lullaby

Japanese Folk Melody—Page 159

Japanese Folk Song—Page 163



COMPLETE LIST OF MUSIC

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NEW WINDOWS

- Schumann—Children's Scenes—Child Asleep
- Palmgren—May Night
- Chopin—Mazurka—A Minor—Opus 17, No. 4
- Grieg—Poetic Tone Picture—No. 4
- Beethoven—Introduction to Sonata Pathétique
- Brahms—Waltz in A Flat
- Beethoven—Presto Movement from Seventh Symphony

SIMPLE SIMON

- Pieman's Song—Page 183
- Sunbeam's Chant—Page 186

## HELPFUL BOOKS

Costuming a Play—Elizabeth Grimball and Rhea Wells—The Century Co.

A List of Music for Plays and Pageants—Roland Holt—D. Appleton Co.

Folk Songs of Many People—Botsford—2 Vols.—Woman's Press

Leaves From the Golden Bough—Lady Frazer

Folk Songs, Folk Dances and Singing Games—Elizabeth Burchenal—Schirmer

The Dance in Education—Marsh—A. S. Barnes and Company

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## STAGE DIRECTIONS

The positions on the stage or floor are described as follows:

Center stage

Up stage—to the back of stage

Down stage—to the front of stage, or toward audience

Left—left of audience when facing stage

Right—right of audience when facing stage

Floor space—hall floor between audience and stage

Steps—leading from stage to floor space



*PART I*

*Ceremonies and Devotional Plays*



FRIENDSHIP CEREMONY



# THE PLAYERS

LABOR

SCIENTIST

STATESMAN OF THE WORLD

GUARDIAN OF HEALTH

EDUCATION

MUSIC

SCULPTURE

PAINTING

POET

HUMANITY

VOICE

CHILDREN OF ALL PEOPLES:

AMERICAN

ENGLISH

FRENCH

RUSSIAN

AFRICAN

SPANISH

PORTUGUESE

PERSIAN

CHINESE

JEWISH

ARMENIAN

JAPANESE

DUTCH

ESKIMO



## FRIENDSHIP CEREMONY

This ceremony presents the idea that the best contribution of each individual enhances life for all; that out of the fostering of good fellowship, will come a humanity transcending all racial distinction.

*SCENE: Dark back-drop; stage, floor-space and center of hall are used.*

*MUSIC: March, Nutcracker Suite, Tschaiikowsky.*

*[As curtains are slowly drawn, LABOR is seen at center back leaning wearily upon his hoe, recalling Millet's painting, "The Man with the Hoe."]*

### VOICE

Bowed by the weight of centuries he leans  
Upon his hoe and gazes on the ground,

6 CEREMONIES AND DEVOTIONAL PLAYS

The emptiness of ages in his face,  
And on his back the burden of the world.  
Who made him dead to rapture and despair,  
A thing that grieves not and that never hopes,  
Stolid and stunned, a brother to the ox? . . .  
Whose breath blew out the light within his brain?

*[Music continues as LABOR haltingly takes position to left, as indicated in stage diagram, page 16. Enter SCIENTIST, left, with telescope or other symbol of his craft. He comes down stage to center front.]*

SCIENTIST

Through changing cycles unceasingly I go,  
Striving to banish human ill and woe,  
In quest of knowledge,  
Truth my goal.

*[SCIENTIST takes position as in diagram. Enter GUARDIAN OF HEALTH, left. She stands center front as SCIENTIST greets her.]*

SCIENTIST

A lady with a lamp shall stand,  
In the great history of the land,  
A noble type of good  
Heroic Womanhood.

*[GUARDIAN OF HEALTH takes place. See diagram.)  
Enter EDUCATION, left, carrying scroll. She comes center front.]*

SCIENTIST

Lo, Education speaks.

EDUCATION

Come and give me a hand then,  
 And I will give you a mind,  
 A place for your feet to stand then,  
 Which only the wise can find;  
 So in the dwellings of mortals  
 Forgiveness shall spring like grass,  
 And love be a light in your portals,  
 And sorrows as winds that pass.

[*Each character extends hand in greeting. SCIENTIST leads EDUCATION to her place.*]

MUSIC: *Mazurka, Opus 33, No. 4. Theme in B Major. Chopin.*

[*Characters withdraw to left to make place for the Arts, who enter right. MUSIC enters playing on her lute. She speaks as if to herself.*]

MUSIC

The soul of music slumbers in the shell  
 Till waked and kindled by the Master's spell;  
 And feeling hearts, touch them but rightly, pour  
 A thousand melodies unheard before.

[*MUSIC takes her place, right. Enter, right, the other ARTS: SCULPTURE, carrying an unfinished clay figure; PAINTING, with palette and brush; POET, carrying scroll. EDUCATION, stepping forward, apostrophizes them.*]



8 CEREMONIES AND DEVOTIONAL PLAYS

EDUCATION

Spirit of Beauty, that dost consecrate  
With thine own hues all thou dost shine upon  
Of human thought or form.

MUSIC: *March, Nutcracker Suite, Tschaiikowsky.*

[*Enter STATESMAN OF THE WORLD, carrying portfolio. He walks to center front, and speaks as if glimpsing a vision of a new world. End of music.*]

EDUCATION

Welcome, Statesman of the World.

STATESMAN

I dipped into the future, far as human eye could see,  
Saw the Vision of the world, and all the wonder that would  
be; . . .

Till the war-drum throbbed no longer, and the battle-flags were  
furled,

In the Parliament of man, the Federation of the World.

MUSIC: *Finale, Symphonic Études, Schumann.*

[*HUMANITY appears at left of hall. With dignified bearing, she comes up aisle through audience. All characters extend arms in greeting. STATESMAN goes to center of floor-space to meet HUMANITY. He escorts her to center of platform.*]

STATESMAN [*Speaking for all*]

We salute thee, Humanity,



## FRIENDSHIP CEREMONY

9

Each of us and all of us,  
Consecrating ourselves to thee.  
[*All extend arms in consecration.*]  
Each of us living in thee,  
Making thee great  
Only as we are great.

## HUMANITY

My thankfulness is deep and great;  
You have found life's true purpose.  
Now you see  
It is not chaos or death;  
It is plan, union, form;  
It is eternal life; it is happiness.

[*POET, inspired to speak his newly created poem, steps forward, and appeals to audience.*]

## POET

If brotherhood were understood,  
If we but knew, would but believe,  
It is to live,  
It is to give,  
Not caring what we shall receive.  
'Twould touch all lands,  
'Twould clasp all hands,  
In common hope for common good,  
A world made new,  
God's dream come true,  
If brotherhood were understood.

10 CEREMONIES AND DEVOTIONAL PLAYS

MUSIC: *Finale, Symphonic Études, Schumann.*

[*Enter CHILDREN OF ALL PEOPLES, one file right and one file left of audience. (See diagram.) HUMANITY descends one step. Children group on floor-space.*]

POET

In hearts too young for enmity,  
Here lies the way to make men free.  
When children's friendships are world wide,  
New ages will be glorified.  
Let child love child, and strife will cease;  
Disarm the hearts, for that is Peace.

[*POET steps back to position.*]

HUMANITY [*Addressing CHILDREN OF ALL PEOPLES*]

You, whoever you are!

You daughter or son of England!

You Frenchman of France!

You of the mighty Slavic tribes and empires! you Russ of  
Russia!

You dim-descended, black, divine-souled African, large, fine-  
headed, nobly formed, superbly destined,

On equal terms with me!

You Spaniard of Spain! You Portuguese!

You beautiful-bodied Persian, at full speed in the saddle,  
shooting arrows to the mark!

You Chinaman and Chinawoman of China!

You Jew journeying in your old age through every risk, to  
stand once on Syrian ground!

You thoughtful Armenian pondering by some stream of the  
Euphrates!

You foot-worn pilgrim welcoming the far-away sparkle of the  
minarets of Mecca!

You Japanese man and woman!

And you, each and everywhere, whom I specify not, but in-  
clude just the same!

Health to you! Good will to you all!

Each of us inevitable;

Each of us limitless—each of us with his or her right upon the  
earth;

Each of us here as divinely as any is here.

[*Turning to STATESMAN OF THE WORLD.*]

O Statesman of the World, bring me my banner of Friendship.

[STATESMAN *brings white flag bearing a dove as its crest.*

HUMANITY *unfurls flag.*]

#### HUMANITY

Children of the World, take this flag, a symbol of my most  
precious gift, the gift of Friendship through Understand-  
ing.

[*As the flag is passed, Choral Sanctus is chanted by two  
sopranos, substituting the following words.*]

Peace, peace, blessed peace,

Peace, peace, blessed peace,

Peace, peace, blessed peace,

Peace through understanding.

[AMERICAN CHILD *takes flag and turns to audience. She  
speaks in spirit of consecration.*]

## AMERICAN CHILD

We will carry the message into all the homes  
 Of France, of Italy, everywhere.  
 Carry it into the hearts  
 Of all the children waiting there.  
 We go forth, Child Crusaders, as we must;  
 It matters not what shall befall our bodies,  
 Our spirits go crusading down the ages,  
 Calling to all the children of the world.  
 And all the children of the world shall hear.  
 I see them listening, those far-off children;  
 I see them thronging, eager, radiant;  
 Our songs are blowing to them down the wind  
 Of time, and faintly up the wind comes back their greeting.  
 They are waiting,  
 We shall join them,  
 The Children of the World shall save the world.

*[With exalted bearing, AMERICAN CHILD followed by the other children, HUMANITY, etc., march in procession about hall, and exit to the outdoors.]*

*[Assemblage sings] These Things Shall Be—*



## COSTUMES

LABOR: Overalls; work shirt; heavy shoes.

SCIENTIST: Laboratory coat.

STATESMAN: Long frock-coat; stiff white collar; black tie.

GUARDIAN OF HEALTH: Costume of Red Cross nurse.

EDUCATION: College cap and gown.

MUSIC: Clinging gown of gray cheese-cloth or canton flannel,  
Grecian effect; head-band.

SCULPTURE } Smocks of blue and tan; flowing Windsor  
PAINTING } ties; soft tams.

POET: Short Grecian toga (unbleached muslin with border  
of Grecian design); wreath of gold leaves (gilded oil-  
cloth).

HUMANITY: White draped gown of cheese-cloth; silvered  
head-band.

AMERICAN CHILD: Simple white dress; band of red-white-  
and-blue bunting, draped over left shoulder and fast-  
ened at waist.

CHILDREN OF ALL PEOPLES: See costume-book for charac-  
teristic national costume.



# These Things Shall Be

Music by GRIFFIS

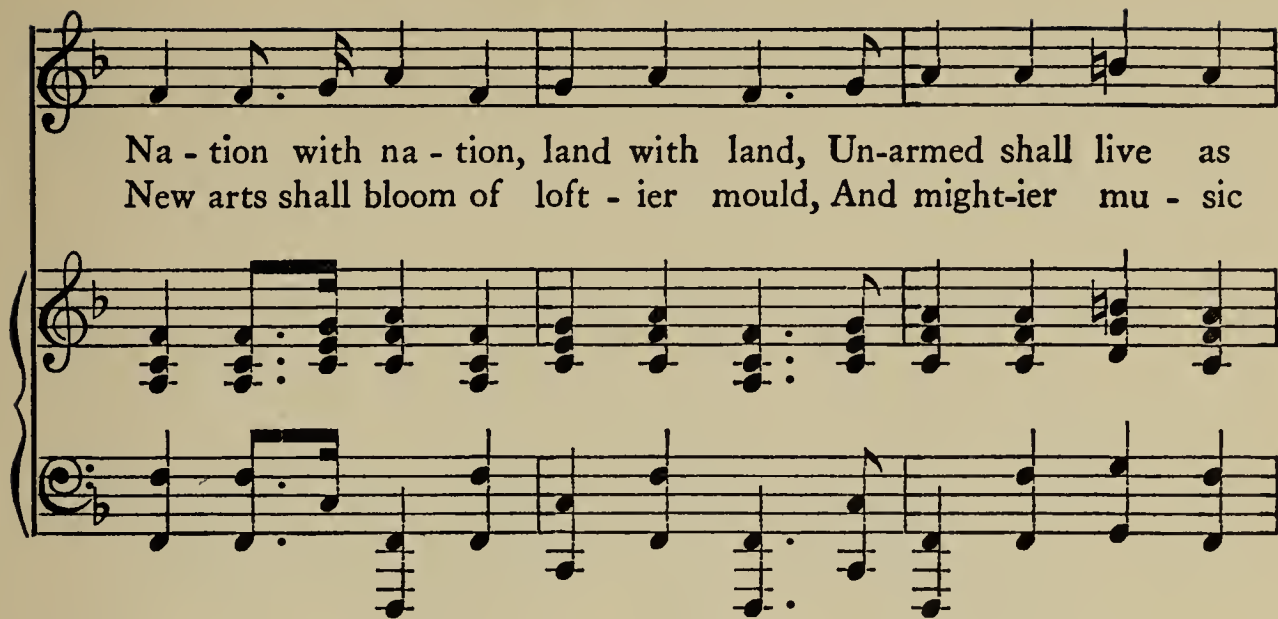
1. These things shall be, a  
2. They shall be gen - tle,

loft - ier race than e'er the world hath known shall rise With  
brave and strong, to spill no drop of blood, but dare All

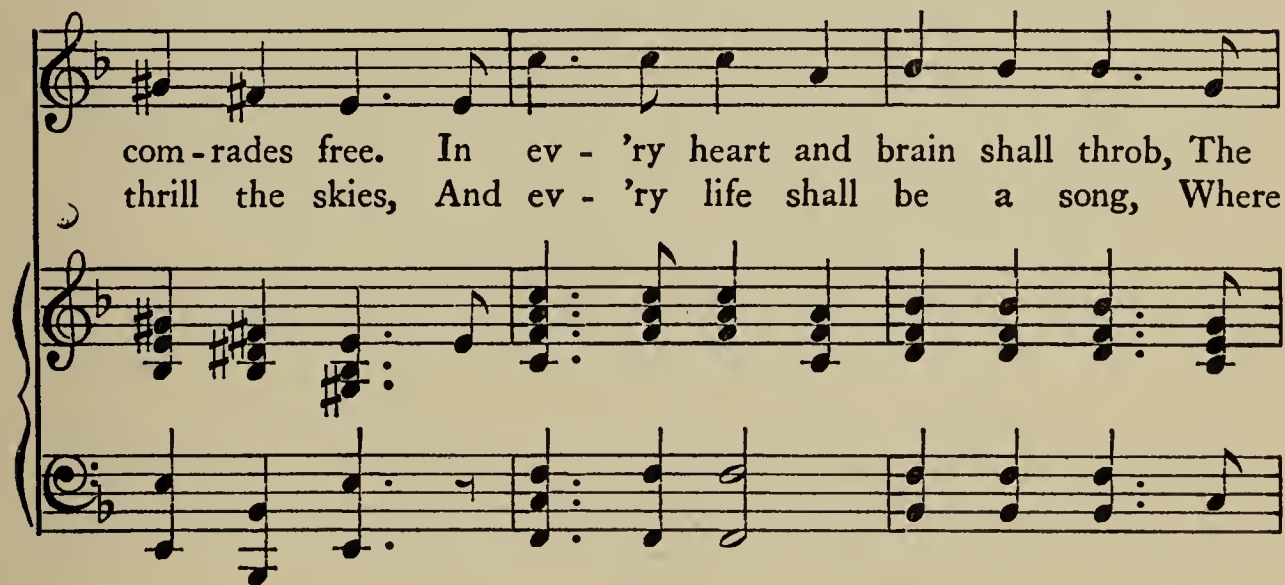
flame of freedom in their souls And light of knowledge in their eyes!  
that may plant man's lord-ship firm, On earth, and fire, and sea, and air!

*Sva.*

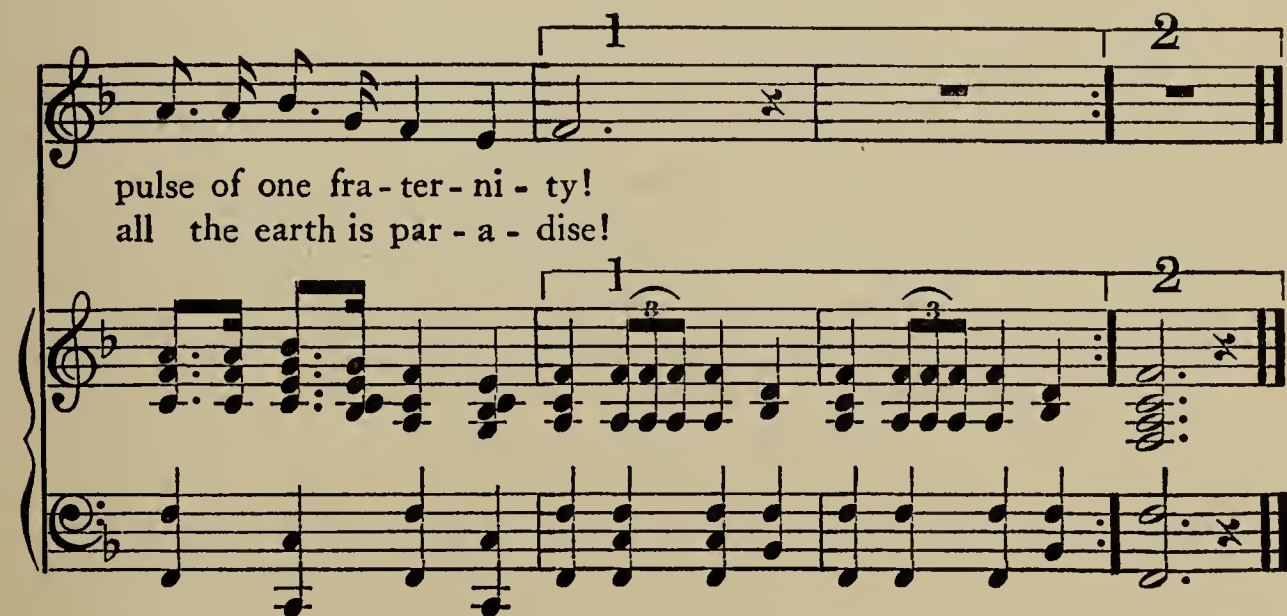
## These Things Shall Be—Concluded



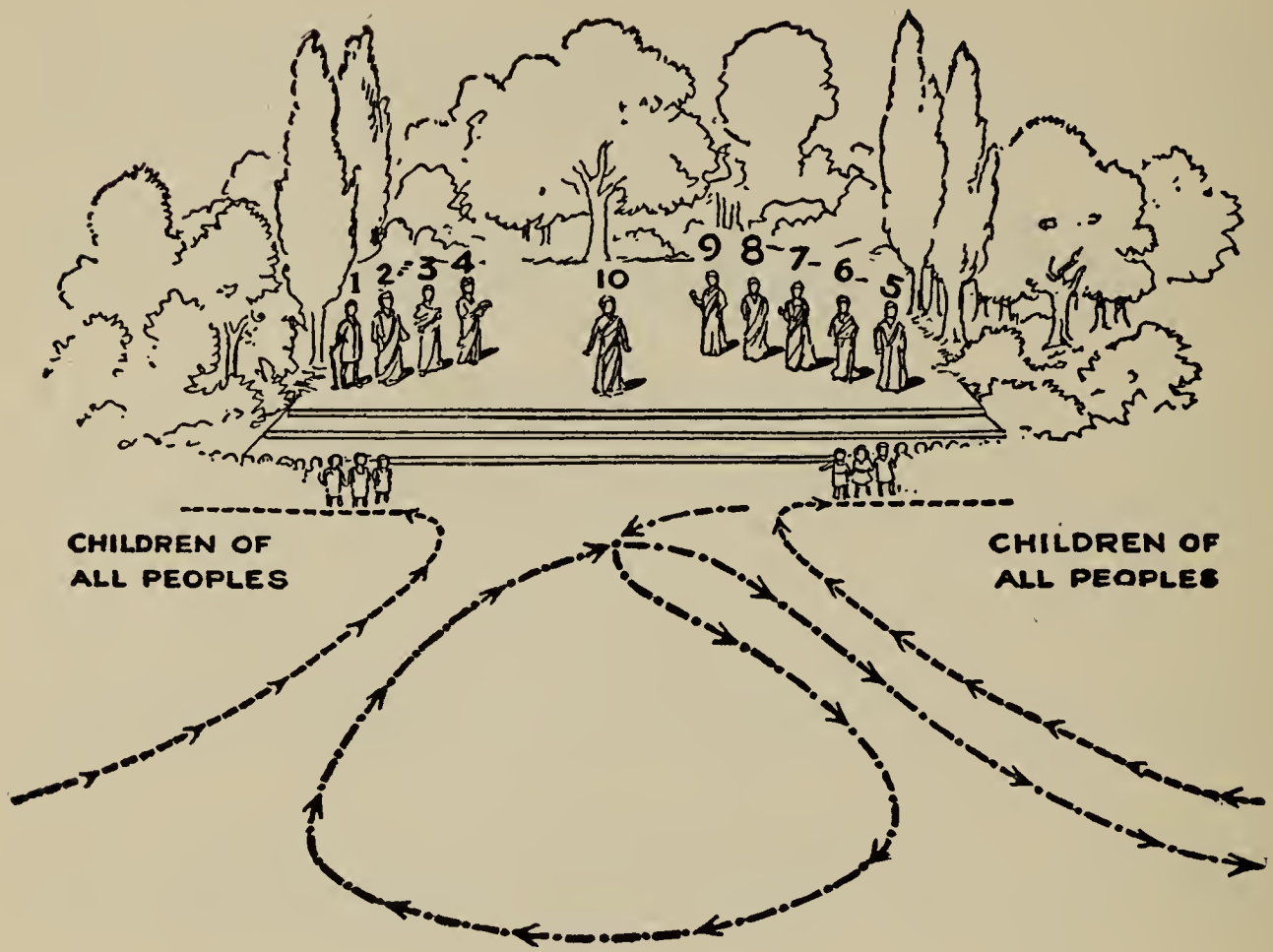
Na - tion with na - tion, land with land, Un-armed shall live as  
New arts shall bloom of loft - ier mould, And might-ier mu - sic



com - rades free. In ev - 'ry heart and brain shall throb, The  
thrill the skies, And ev - 'ry life shall be a song, Where



pulse of one fra - ter - ni - ty!  
all the earth is par - a - dise!



STAGE DIAGRAM

- |                      |                          |
|----------------------|--------------------------|
| 1 LABOR              | 6 SCULPTURE              |
| 2 SCIENTIST          | 7 PAINTING               |
| 3 GUARDIAN OF HEALTH | 8 POET                   |
| 4 EDUCATION          | 9 STATESMAN OF THE WORLD |
| 5 MUSIC              | 10 HUMANITY              |

CEREMONY OF LIGHT

THE PLAYERS

THE SPIRIT OF WOMANHOOD  
SEVEN IDEALS OF WOMANHOOD:

FAITH

TRUTH

LOVE

KNOWLEDGE

HEALTH

BEAUTY

SERVICE

EIGHTEEN BEARERS OF LIGHT (younger girls):

THREE SPOKESMEN

ANTIPHONAL CHORUSES A AND B (Glee-club of  
camp or school)





## THE CEREMONY OF LIGHT

The transmission of the ideals of Womanhood to Girlhood is the theme of the following ceremony. Repetition of word, movement, and antiphonal singing give it ritualistic quality.

*SCENE:* A back-drop of dark material is used. To right of center stage stands a table upon which is a Roman lamp. To the left stands a candelabrum for seven lights, representing the "Tree of light." The floor-space, steps to stage, and center of hall are used. (See diagram page 27, for seating arrangement of audience.) As curtain is slowly drawn, the SPIRIT OF WOMANHOOD is seen at center stage.

*MUSIC:* March from Parsifal, Wagner (see page 20).

[From left and right floor-space enter THE SEVEN IDEALS OF WOMANHOOD with lighted tapers. They march to stage and form a semicircle about SPIRIT OF WOMANHOOD.]

# March from Parsifal

RICHARD WAGNER

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature and contains a series of sixteenth-note chords. The lower staff is in bass clef with a 4/4 time signature and contains a rhythmic accompaniment of eighth notes. The system begins with a forte (*f*) dynamic marking and ends with a *dim.* (diminuendo) marking.

The second system of musical notation consists of two staves. The upper staff continues the sixteenth-note chordal texture from the first system. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is placed below the upper staff towards the end of the system.

The third system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and includes a triplet of eighth notes. The lower staff continues the eighth-note accompaniment. The system concludes with a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and includes a triplet of eighth notes. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is placed below the upper staff. The system ends with the word "etc." and a triplet of eighth notes in the upper staff.





TRUTH

Behold! with a spark of aspiration, I kindle my light of Truth.

CHORUS B

Kindle now the light of Truth,  
For highest service made glorious.

LOVE

Behold! with a spark of aspiration, I kindle my light of Love.

CHORUS A

Kindle now the light of Love,  
For highest service made glorious.

KNOWLEDGE

Behold! with a spark of aspiration, I kindle my light of Knowledge.

CHORUS B

Kindle now the light of Knowledge,  
For highest service made glorious.

HEALTH

Behold! with a spark of aspiration, I kindle my light of Health.

CHORUS A

Kindle now the light of Health,  
For highest service made glorious.

BEAUTY

Behold! with a spark of aspiration, I kindle my light of Beauty.

## CHORUS B

Kindle now the light of Beauty  
For highest service made glorious.

*[Tapers are extinguished and placed on table. Semi-circle formation is resumed.]*

*[Music, March from Parsifal. Enter from right, nine BEARERS OF LIGHT, and from left, nine BEARERS OF LIGHT. They march single file, carrying unlighted tapers, meet, and form double file at center.]*

## SPIRIT OF WOMANHOOD

O children, behold this tree of light  
Made glorious by the Ideals of Womanhood.  
Treasure it, take light from it,  
To fire your hearts to noble living.  
"For as one light lights another  
Nor grows less,  
So nobleness enkindles nobleness."

*[Music, March from Parsifal. SERVICE, leading the other IDEALS, takes her light from the candelabrum and goes to top of step, center; others follow, same action, and take positions as in diagram. Three children from each file advance and kindle their tapers in the lights of the IDEALS.]*

## FIRST SPOKESMAN

As ye have received the light from others,  
So do we now receive the light from you.  
As ye pass on the light to others,  
So will we pass on the light to all.



*[With lighted tapers, the six children step back into double file. Without breaking the continuity, the next six take their places in front of the IDEALS and light their tapers.]*

SECOND SPOKESMAN

As ye have received the light from others,  
 So do we now receive the light from you;  
 As ye pass on the light to others,  
 So will we pass on the light to all.

*[The last six, including THIRD SPOKESMAN, repeat the foregoing and step back into double file. Simultaneously the SEVEN IDEALS return to the SPIRIT OF WOMANHOOD and raise their candles to form a halo about her. At this point it is effective for the double line to separate, forming a horseshoe of light in center of hall. THE BEARERS OF LIGHT raise their lighted tapers in consecration to the SPIRIT OF WOMANHOOD.]*

SPIRIT OF WOMANHOOD [To BEARERS OF LIGHT]

Oh, candle gleam, how bright you seem,  
 When with your light you further light;  
 Begetting love and shedding truth,  
 Dispelling all the fear of night.

THIRD SPOKESMAN

This gleam continuous burns for thee,  
 Reflecting all the soul of thee  
 In noble service wrought for thee  
 Eternally.

*[SPIRIT OF WOMANHOOD raises right hand in godspeed to BEARERS OF LIGHT, who march with exalted step*

*about hall and exit right and left, while curtains are slowly drawn upon "halo of light." ]*

*[Entire assemblage sings, to tune of Mendelssohn's "Consolation." ]*

## SONG OF DEDICATION

Faith, Truth, and Love,  
Knowledge, Health, and Beauty,  
To highest Service

Now we dedicate.

Till our Ideals shall reign o'er all victorious  
And light of Service lead us on our way.

Till our Ideals shall reign o'er all victorious  
And light of Service lead us on our way.

## COSTUMES

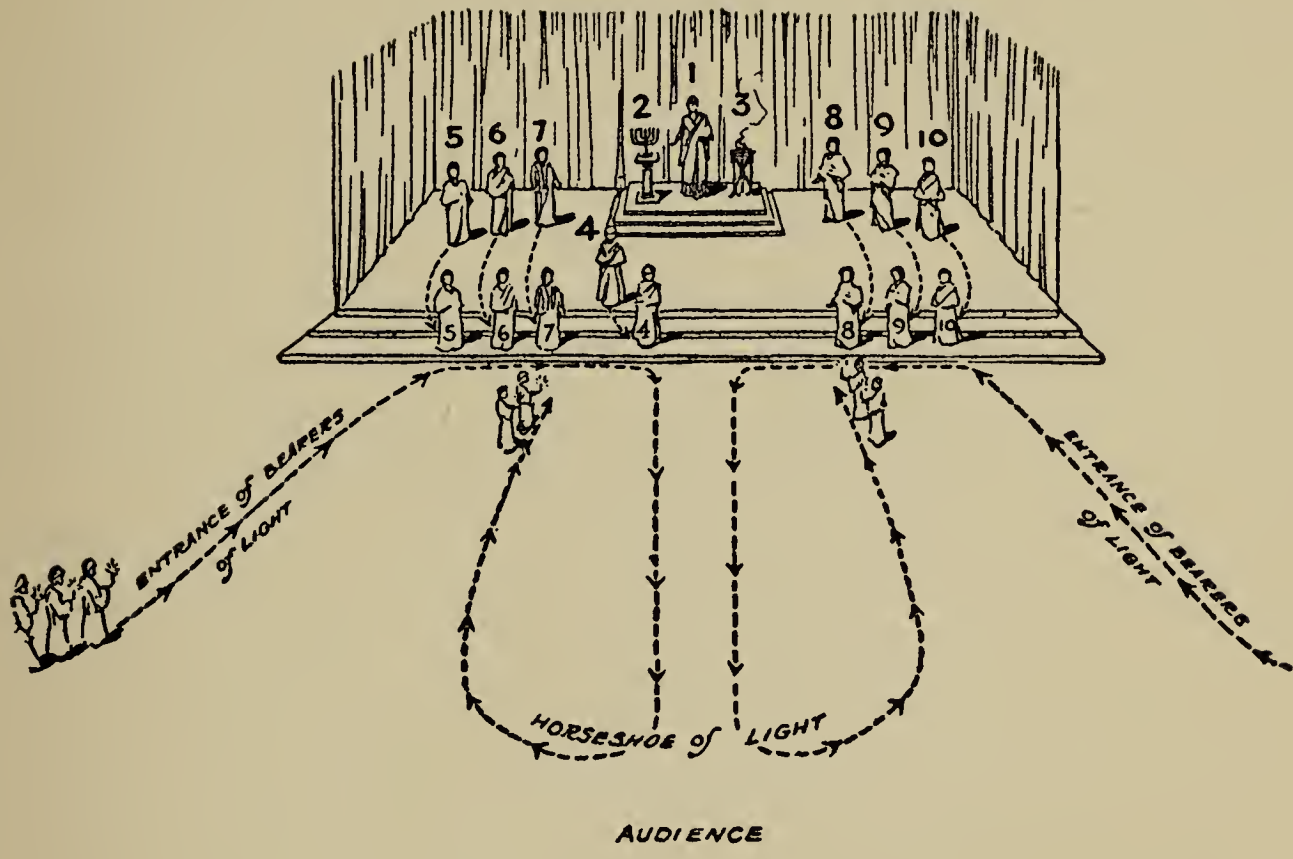
THE SPIRIT OF WOMANHOOD: Costume suggests symbolic figure: white flowing gown falling in graceful folds; sandals; silver head-band.

SEVEN IDEALS OF WOMANHOOD: Costumes of similar design dyed in the following colors: SERVICE, yellow; FAITH, green; TRUTH, blue; LOVE, rose; KNOWLEDGE, purple; HEALTH, carmine; BEAUTY, pearl gray.

EIGHTEEN BEARERS OF LIGHT: Gowns of white cheese-cloth or voile; festoons of ground-pine or smilax fastened to shoulder and about waist; head-band of ferns (may be fastened to band of white elastic); sandals.

---

Candelabrum may be of wrought iron with floor standard; candles, white or ivory. The Roman lamp may be made of gilded, stiff paper.



### STAGE DIAGRAM

- |                         |             |
|-------------------------|-------------|
| 1 SPIRIT OF WOMANHOOD   | 6 TRUTH     |
| 2 CANDELABRUM           | 7 LOVE      |
| 3 TABLE WITH ROMAN LAMP | 8 KNOWLEDGE |
| 4 SERVICE               | 9 HEALTH    |
| 5 FAITH                 | 10 BEAUTY   |





FOURTH OF JULY CEREMONY

THE PLAYERS

COLUMBIA

TWO PAGES

SIX INDIAN BRAVES

SPANISH MAIDEN

ITALIAN PEASANT GIRL

DUTCH GIRL

DUTCH BOY

JOAN OF ARC

PURITAN MAN AND WOMAN

LIBERTY

JUSTICE

INDUSTRY

EDUCATION

PUBLIC HEALTH

PEACE

LEADER AND SIXTEEN AMERICAN CHILDREN

HISTORY

SPIRIT OF THE FLAG

BUGLER

## FOURTH OF JULY CEREMONY



The following ceremony aims to present to children something of the origin, spirit, and true significance of Independence Day. The holiday should not be one of shallow, flag-waving patriotism, but rather an initiation into the meaning of citizenship.

SCENE: *Preferably outdoors, contingent upon the position of the flagpole. Stage, steps, and green are used.*

MUSIC: *First and fourth stanzas of "America the Beautiful" are sung by the entire assemblage.*

[*Introductory measures of "True Freedom" are played. Enter TWO PAGES. They come down steps from center back and take positions on either side of stage. COLUMBIA enters with great dignity. She comes down stage to center front. Music, Indian tom-tom. Enter, from either side of green, SIX INDIAN BRAVES, who chant the Omaha Tribal Prayer and greet COLUMBIA with a native dance. At the conclusion, they stand with bowed heads before her.*]

### The Omaha Tribal Prayer

*Slow, Grave, Solemn* Harmonized by Prof. J. C. FILLMORE

The musical score consists of two systems of piano accompaniment. Each system has a treble and bass clef. The first system is marked *mp* and *Con Ped.*. The second system is marked *Ped.*. The lyrics are: Wa-kon-da dhe - dhu Wa-pa-dhin a - ton - he. The music is in a solemn, slow tempo with a grave character. The first system ends with a star symbol (\*).

*mp*  
Wa-kon-da dhe - dhu Wa-pa-dhin a - ton - he

*Con Ped.* \*

Wa-kon-da dhe - dhu Wa-pa-dhin a - ton - he.

*Ped.* \*

COLUMBIA

I greet thee here, my native sons,  
Ye stalwart Braves,  
My famed first-born.

[Indians retire, heads bowed, to either side of green.  
Music, "Spanish Dance," in G Minor, Moszkowski.  
Enter, right green, SPANISH MAIDEN, who dances vi-  
vaciously and then bows before COLUMBIA.]

COLUMBIA

Oh, welcome, dark-eyed Spanish maid,  
In jewels bright and silks arrayed;

Within your far-rapt seer's eyes  
 I catch the glow of the wild surmise  
 That played on *Santa Maria's* prow  
 When a world from a wave began to rise.

[SPANISH MAIDEN *takes her position beside Indians at right. Music, Italian tarantella. Enter ITALIAN PEASANT GIRL, left of green. She dances the Italian tarantella and then faces COLUMBIA with arms extended.*]

## COLUMBIA

Oh, it's hard to foretell what high emprise  
 Is the goal that gleams  
 When Italy's dreams  
 Spread wing and sweep into the skies.  
 Columbus dreamed him a world  
 Of wealth and beauty rare;  
 From your true son of valor,  
 The name Columbia I bear.

[ITALIAN PEASANT GIRL *takes her place beside Indians at left. Music, Grieg "Dances," No. 2. Enter, left, DUTCH GIRL and BOY. They perform a quaint "windmill dance" and stand before COLUMBIA.*]

## COLUMBIA

Of Knickerbocker folk we read  
 In history.  
 Their sturdy strength and purpose daring—  
 Bright their page of glory!



[DUTCH CHILDREN *stand beside* ITALIAN PEASANT GIRL.  
*Music, "Marseillaise" is sung by assemblage. JOAN OF  
 ARC is seen approaching from left of green. With  
 noble bearing, she passes in front of stage, holding aloft  
 her flag, and takes position to right of green.]*

## COLUMBIA

Welcome to this Festival of Freedom,  
 O Maid of Orleans,  
 Whose everlasting spirit  
 Lives in the hearts of men,  
 Kindling anew  
 Their faith and failing courage  
 To dare for liberty.

[JOAN *takes her place at right of* SPANISH MAIDEN.  
*Music, Landing of the Pilgrims. Enter from right of  
 green, PURITAN MAN AND WOMAN reading from a  
 prayer-book. They kneel before COLUMBIA.]*

## COLUMBIA

Ye have crossed the ocean wide,  
 Upon a holy mission bound;  
 A shrine of faith and liberty,  
 Freedom in worship here to found.

[*Music, "Columbia, the Gem of the Ocean," first verse,  
 is sung by assemblage as PURITANS step to left of  
 green.]*

## FIRST PAGE

See, Columbia, who come to keep festival with us.

*[Announcing each player who enters from back stage.*

*(See diagram page 41)]*

Liberty, Justice, Industry.

1140063

## SECOND PAGE

Education, Public Health, Peace.

## COLUMBIA

All thrice welcome at our festival.

*[Music, "True Freedom." Procession of LEADER and SIXTEEN AMERICAN CHILDREN enter from right of green. They advance by twos, lay their offering of field flowers at COLUMBIA'S feet, and take position as shown in the diagram.]*

## LEADER

A floral tribute here we bring to thee, Columbia.

## COLUMBIA

My daughters true,  
Gracious are all your ways,  
Joyous be all your days.  
Look upon fair History's page,  
And may yours be a nobler age.

*[HISTORY enters from center back, comes to right of COLUMBIA, and reads from her scroll.]*

HISTORY

Of Roger William's faith I tell,  
Vision true that knew  
So well  
How for man to make secure  
Freedom of conscience  
To endure  
The test of time.

COLUMBIA

Tell our children, History, why we are gathered here to-day.

HISTORY

On the Fourth of July, 1776, the representatives of the United States of America, in Congress assembled, declared that "these united colonies are, and of right ought to be, free and independent States." This anniversary of our independence we celebrate to-day.

COLUMBIA

And what of the re-birth of the nation?

HISTORY

I read from Lincoln's Gettysburg Address: "that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

## COLUMBIA

This liberty is yours "to enjoy, to protect, to transmit" to all children everywhere for all time. Raise aloft our flag.

[*Music, "True Freedom."* PAGE takes flag and hands it to LEADER, who marches with it to flagpole. CHILDREN turn about-face and advance, forming a connecting line between stage and flagpole. As the flag is unfolded to its full beauty, the face of the SPIRIT OF THE FLAG, hitherto concealed, appears from behind it.]

## SPIRIT OF THE FLAG

I am what you make me, nothing more,  
 I swing before your eyes as a bright gleam of color;  
 A symbol of yourself;  
 A pictured suggestion of that big thing which makes this  
 nation.  
 My stars and my stripes are your dream and your labors.  
 They are bright with cheer, brilliant with courage, firm with  
 faith, because you have made them so out of your hearts.  
 We are all making the flag.

## LEADER

Our hearts, our hopes are all with thee;  
 Our hearts, our hopes, our prayers, our tears,  
 Our faith triumphant o'er our fears,  
 Are all with thee, are all with thee!

[SPIRIT OF THE FLAG disappears. Flag is raised as BUGLER plays "Colors." Entire assemblage sings first

38 CEREMONIES AND DEVOTIONAL PLAYS

*verse of "The Star-Spangled Banner." Assemblage repeats the "Pledge to the Flag." Assemblage sings "These Things Shall Be," page 14, as COLUMBIA leads the recessional, followed by the other players.]*



## COSTUMES

COLUMBIA: Gown of white falling in graceful folds; sash of red and white to suggest bars of flag; cap of blue bearing silver stars, for "field of stars."

TWO PAGES: Knickerbockers and shirts of white; stripes of red, white, and blue on trouser seam; head-band of same.

SIX INDIAN BRAVES: Feathered head-dresses; blankets, etc.

SPANISH MAIDEN: Full red skirt; black mantilla; colorful shawl; high-heeled slippers; large comb; fan; jewels.

ITALIAN PEASANT GIRL: Full green skirt; white peasant blouse; black-laced bodice.

DUTCH GIRL: Blue dress; kerchief, apron, and cap of white lawn.

DUTCH BOY: Black knickerbockers; white jumpers; black cambric cap; blue Windsor tie. ("Wooden shoes" may be made of brown paper, shaped to bedroom slippers.)

JOAN OF ARC: Doublet and hose, and cape of French blue. She carries a French flag.

PURITANS: Woman: Dress of gray cambric; kerchief, apron, and cap of white lawn. Man: Black trousers, long cape; stiff hat with broad rim of blackened paper. (Shoes may be made of storm rubbers with buckles of silver paper.)

LIBERTY: To suggest Statue of Liberty; flowing gown of

40 CEREMONIES AND DEVOTIONAL PLAYS

green with drape over shoulder; seven-pointed crown; a torch in right hand, and tablet in left.

JUSTICE: To suggest symbolic figure of Justice; blue robe of Grecian design; eyes veiled; scales in right hand.

INDUSTRY: Gray overalls and shirt; sun-hat and hoe to suggest Agriculture, or mallet to suggest Builder.

PEACE: White flowing gown; in right hand, a dove (made of clay or cardboard).

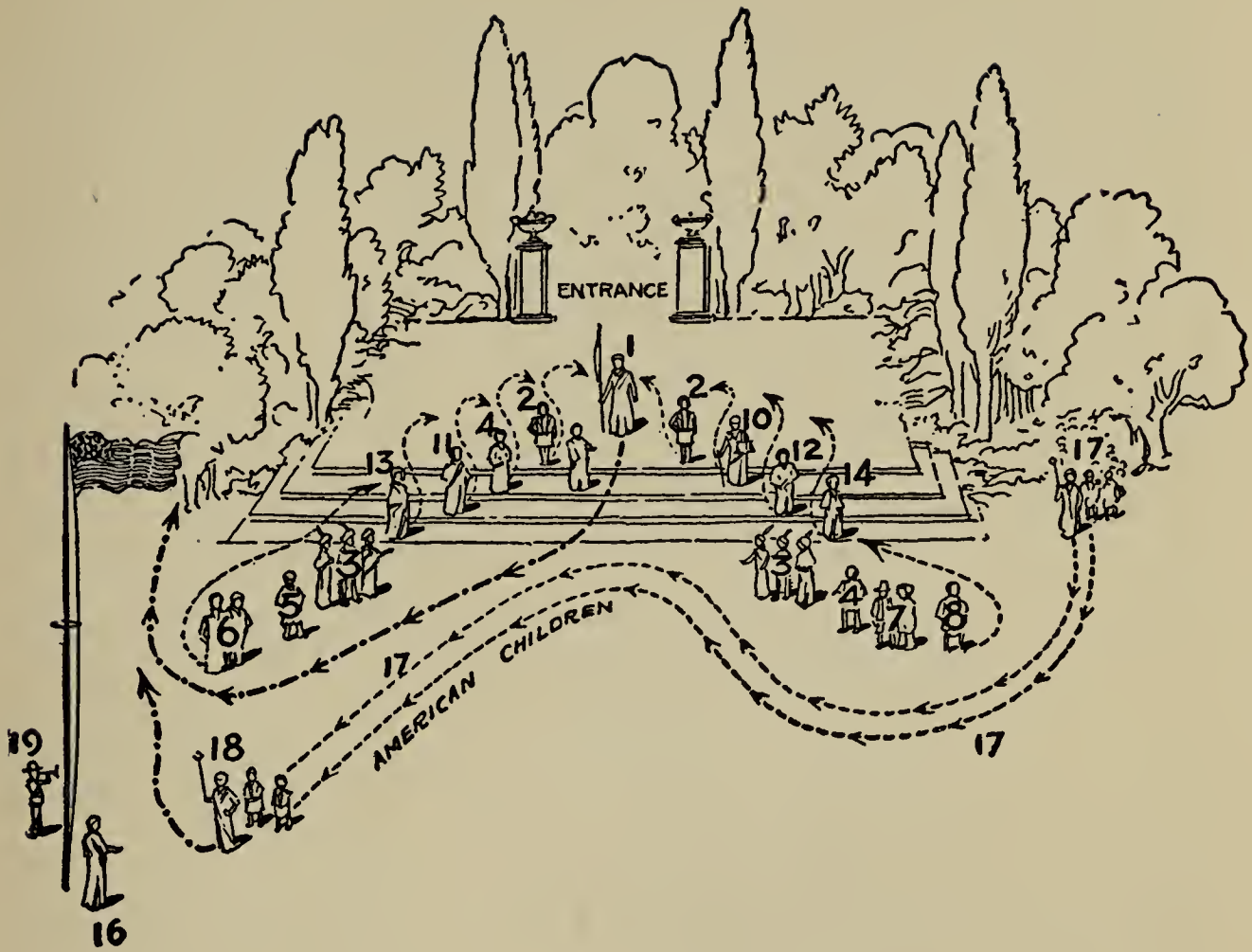
LEADER AND SIXTEEN AMERICAN CHILDREN: Girls wear white blouses and dark skirts, and boys wear white shirts, dark trousers, and red Windsor ties.

PUBLIC HEALTH: Costume of a Red Cross nurse.

HISTORY: Purple gown of Grecian design. She carries a scroll or large book.

SPIRIT OF THE FLAG: Flowing white robe; she holds large American flag.

EDUCATION: College cap and gown. (Cap may be made of pasteboard.)



### STAGE DIAGRAM

- |                        |                       |
|------------------------|-----------------------|
| 1 COLUMBIA             | 10 JUSTICE            |
| 2 PAGES                | 11 INDUSTRY           |
| 3 INDIANS              | 12 EDUCATION          |
| 4 SPANISH MAIDEN       | 13 PUBLIC HEALTH      |
| 5 ITALIAN PEASANT GIRL | 14 PEACE              |
| 6 DUTCH GIRL AND BOY   | 15 HISTORY            |
| 7 PILGRIMS             | 16 SPIRIT OF THE FLAG |
| 8 JOAN OF ARC          | 17 AMERICAN CHILDREN  |
| 9 LIBERTY              | 18 LEADER             |
| 19 BUGLER              |                       |





RUTH AND NAOMI—A PANTOMIME



THE PLAYERS

RUTH

NAOMI

ORPAH

NARRATOR

## RUTH AND NAOMI <sup>1</sup>

SCENE: *On the roadway to Bethlehem—Judah. (Where stage is inadequate to suggest distance, the floor-space is used.) Stage curtains closed.*

MUSIC: *“Chanson Sans Parole,” Opus 40, No. 6. Tschai-kowsky.*

### NARRATOR

Now it came to pass in the days of the Judges, that there was a famine in the land. And a certain man of Bethlehem-Judah went to sojourn in the country of Moab, he and his wife, and his two sons.

And the name of the man was Elimelech, and the name of his wife, Naomi, and the name of his two sons, Mahlon and Chilion. And they came into the country of Moab and settled there.

And Elimelech, Naomi's husband died, and she was left with her two sons, Mahlon and Chilion. And they took them wives

<sup>1</sup> First produced, in 1922, under direction of Mrs. Emma Sheridan Fry, at Camp Lenore.

of the women of Moab; the name of the one was Orpah; and the name of the other, Ruth; and they dwelled there about ten years.

And Mahlon and Chilion died also, both of them; and the woman was bereft of her husband and also of her two sons. [*Music begins softly.*] Then she arose with her daughters-in-law that she might return from the country of Moab, for she had heard that the Lord had visited his people in giving them bread.

[*NAOMI enters, left floor-space, with RUTH and ORPAH on either side. They come slowly down center front.*]

Therefore she went forth out of the place where she was, and her two daughters-in-law were with her: and they went on their way to return unto the land of Bethlehem-Judah.

And Naomi said unto her two daughters-in-law, both of them, "Go, return, each of you, to her mother's house. The Lord deal kindly with you, even as ye have dealt with the dead and with me."

[*Daughters kneel to receive blessing.*]

"The Lord grant you that ye may find rest, each of you, in the house of her husband."

Then she kissed them, and they lifted up their voices and wept.

[*Action follows text.*]

And they said unto her, "Nay, surely we will return with thee unto thy people."

[*Daughters cleave unto her.*]

And Naomi said, "Turn again, my daughters, go your way! Nay, my daughters, for it grieveth me much for your sakes that the hand of the Lord is gone out against me."

And they lifted up their voices and wept again. And Orpah kissed her mother-in-law, but Ruth clave unto her.

[*Music, without reading, while ORPAH turns to go.*]

And Naomi said, "Behold, thy sister-in-law goeth back unto her people and unto her gods; return thou also after thy sister-in-law."

[*Music, as ORPAH pleads with RUTH to join her, and exits sadly, left.*]

And Ruth said, "Entreat me not to leave thee, or to return from following after thee; for whither thou goest I will go; and where thou lodgest I will lodge; thy people shall be my people, and thy God, my God. Where thou diest, I will die, and there will I be buried.

[*RUTH grasps NAOMI's hands and vows:*]

"Jehovah do so to me, and more also, if aught but death part thee and me."

[*Music during dramatic pause, as NAOMI is convinced of RUTH's loyalty.*]

And when Naomi saw that she was steadfastly minded, she left off speaking unto her.

*[The two women embrace and go off right. End of music.]*

So they two went forth, Naomi and Ruth the Moabitess, her daughter-in-law, with her out of the country of Moab, and they came to Bethlehem-Judah in the beginning of the barley harvest.



## COSTUMES

NAOMI: Gown of purple cheese-cloth; dull-red head drapery; sandals.

RUTH: Gown of ivory color cheese-cloth or crêpe; head scarf of striped fabric.

ORPAH: Gown of soft blue or gray; orange turban.

NARRATOR: Head scarf and garment of soft gray cheese-cloth, falling in loose folds.





FINDING OF THE BABY MOSES—A PANTOMIME

PLAYERS

JAH KO BED, Mother of Moses

MIRIAM, Sister of Moses

THE PRINCESS, Pharaoh's Daughter

FOUR HANDMAIDENS

TWO FAN-BEARERS

NARRATOR

## FINDING OF THE BABY MOSES

SCENE: *The bank of the River Nile is suggested by shrubbery, ferns, bulrushes, driftwood, and stones arranged on floor-space. Curtains are open, disclosing dark back-drop. Steps lead to floor-space.*

MUSIC: *"Autumn," Tschaikowsky. Played on strings and piano.*

[NARRATOR stands at rear of hall near piano, or to side, depending on acoustics of hall.]

### NARRATOR

And when Joseph died and all that generation of Israel, there rose up a new king over Egypt who knew not Joseph.

Then said the new king unto his people, even unto the Egyptians, Behold, the people of the children of Israel are more and mightier than we.

Come, let us consider and deal wisely with them; lest they multiply, and it come to pass, that, when there falleth out any war, they join also unto our enemies, and fight against us. Let us bestir ourselves, and afflict the children of Israel and so get them up out of the land.

Therefore they did set over them taskmasters to afflict them with their burdens. And they built for Pharaoh treasure cities, Pithom and Raamses.



But the more they afflicted them, the more the Hebrews multiplied and were steadfast. And the Egyptians made the lives of the children of Israel bitter with bondage and made them serve in their bondage with rigor.

And the king of Egypt said, every man-child, every son that is born of Israel, even of these Hebrews, ye shall lay hold upon, and cast into the river.

And Amram, a man of the house of Levi, took to wife Jah ko bed, a daughter of the house of Levi also. And Jah ko bed conceived, and when her time was come, she brought forth, and lo! the child was a son!

*[Music begins softly.]*

And when she saw her goodly child, that it was a son, she hid him; three months she hid him.

And when it came to pass that she could no longer hide him, she made an ark: she weaved an ark secretly, and laid the child therein, and rose up with the child in the ark she had made, and went forth.

*[MUSIC continues during following pantomime. From left floor space JAH KO BED enters, carrying baby. She is distraught.]*

#### NARRATOR

And her heart yearned heavily within her; and her daughter Miriam came and was with her.

*[Music continues, without reading. MIRIAM comes left. She urges her mother to place the child in the bulrushes by the river's brink.]*

## NARRATOR

Then called Jah ko bed unto God that He might be mindful of her child.

[JAH KO BED *prays fervently.*]

And the voices of Pharaoh's daughter and her maidens were heard.

[MIRIAM *runs to stage, peers off right, indicates approach of royal party.*]

## NARRATOR

And Jah ko bed was sore afraid, and Miriam comforted her mother. And Jah ko bed hearkened, and laid the ark, and the child therein, among the flags by the river's brink. And her heart yearned heavily, and she was sore afraid.

[*Pantomime follows text. Exit JAH KO BED, left, arms raised in prayer.*]

## NARRATOR

And Miriam, the child's sister, stood afar off to see what might befall her brother.

[MIRIAM *conceals herself behind shrubbery, left floor-space. Music, Fifth Symphony, Part I, Fourth Movement, Finale, Beethoven.*]

## NARRATOR

In this hour was the time that the daughter of Pharaoh was minded to come down with her maidens to wash herself at the river. And her maidens walked along by the river's side; and they saw the ark among the flags.

[*From right stage come two HANDMAIDENS. At top of steps, first HANDMAIDEN notices basket among flags,*

*draws attention to it. Her companion runs back to tell PRINCESS. Enter PRINCESS with other HANDMAIDENS. Two FAN-BEARERS follow, and take position on either side of steps.]*

## NARRATOR

And when Pharoah's daughter saw the ark among the flags, she sent her maid to fetch it.

[FIRST HANDMAIDEN fetches ark for PRINCESS, who awaits her at right floor-space. Music, "Vermeland" is played softly.]

**Vermeland**

Swedish Folk Song

v.

The musical score for "Vermeland" is written in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a *v.* (ritardando) marking. The second staff ends with a repeat sign. The third staff has *mf* and *p* markings. The fourth and fifth staves contain various musical notations including slurs and accents.



## NARRATOR

And when Pharaoh's daughter had opened the ark, she saw the child: And behold, the babe wept. And the heart of Pharaoh's daughter moved within her, and she said, This is one of the Hebrews' children.

[HANDMAIDENS *show delight at sight of child. One stands aloof disapprovingly, fearing disobedience to Pharaoh's edict. MIRIAM appears from behind shrubbery, left, and motions to nearest HANDMAIDEN, expressing her desire to address the PRINCESS. HANDMAIDEN indicates slave girl to PRINCESS, who nods assent. MIRIAM kneels before PRINCESS.*]

## NARRATOR

Then said the child's sister to the princess, "Shall I go and call to thee a nurse of the Hebrew women, that she may nurse the child for thee?"

And Pharaoh's daughter looked upon Miriam and said unto her, "Yea, go."

And Miriam hastened her and called the child's mother.

And Pharaoh's daughter looked upon the child.

[MIRIAM *returns with JAH KO BED, who comes crouchingly and prostrates herself before the PRINCESS.*]

Then Pharaoh's daughter spoke unto the woman, saying, "Take thou this child."

[JAH KO BED *reaches up to seize the child, and would depart swiftly. She thus betrays herself to the PRINCESS, who senses the situation, but seeks to conceal it from her HANDMAIDENS. PRINCESS, feigning sternness, commands JAH KO BED.*]

Yea, take the child away and nurse it for me. Be thou heedful of him, and I will pay thee wages.

[JAH KO BED, *in gratitude, kisses hem of PRINCESS's garment and comes to center front floor-space and bends eagerly over child. Music, Beethoven, on page 55. Procession leaves in the same order as entrance. Music, "Autumn," Tschaikowsky. JAH KO BED and MIRIAM rejoice over the recovery of the child. They consecrate him to the service of God. Exit left.*]

NARRATOR [*Without music.*]

So it came to pass that the child grew and his mother was nurse to him. And Pharaoh's daughter called the child "Moses," because she had drawn him from the water.

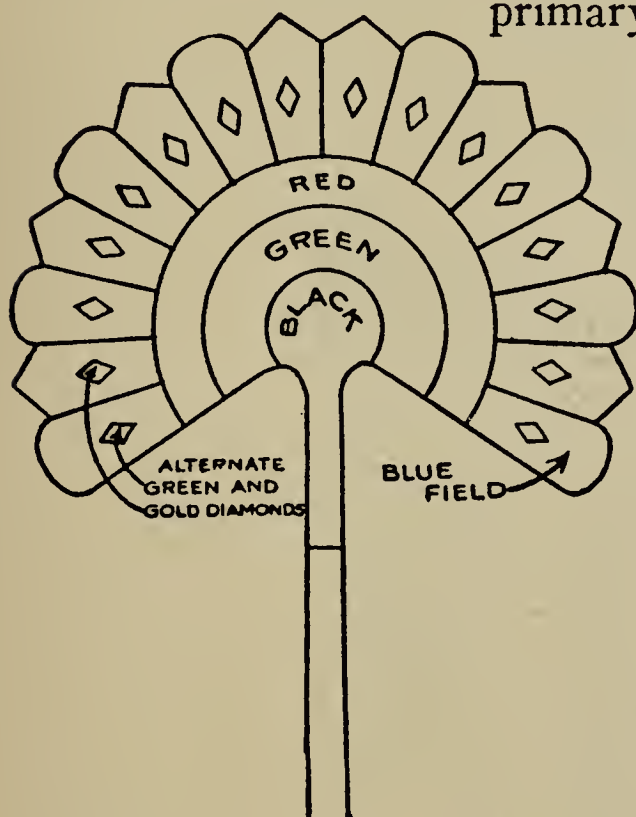


## COSTUMES

**JAH KO BED:** Long tunic and head scarf of striped material.  
Feet bare.

**MIRIAM, HER DAUGHTER:** Short gray tunic; head scarf of blue. Feet bare.

**PRINCESS and FOUR HANDMAIDENS:** The splendor of the court costumes can be achieved through utilization of the primary colors—greens, blues, yellows and gold and terra-cotta.



Egyptian motifs may be studied and transferred to paper or muslin, for head-bands, collars, and borders. Beads, bracelets of gilded paper, and paste jewels may be added.

**TWO FAN-BEARERS:** Black bathing-suits serve as foundations. Headdresses, collars, and belts may be made of gilded oilcloth. The fans are made

of heavy cardboard. The conventionalized design is painted in the Egyptian colors.

**THE NARRATOR:** Flowing gray robe and head scarf of cheese-cloth; scroll or large decorative book.



## THE HAPPY PRINCE—A PANTOMIME

Oscar Wilde's "Fairy Tales" have long been a source of inspiration for their literary value and ethical content. Almost any of the stories may be easily adapted for pantomime. "The Happy Prince" is included among the Devotional Plays because of its spiritual message.

## THE PLAYERS

READER

THE HAPPY PRINCE

THE SWALLOW

THE REED

THE MAYOR

THE TOWN COUNCILOR

CHARITY CHILDREN (four or six)

GIRL AND LOVER

THE SEAMSTRESS

THE SICK BOY

THE POET

THE MATCH GIRL

THE GAY PROCESSION :

FIRST CLOWN

SECOND CLOWN

SPANISH SEÑOR AND SEÑORITA

TWO MEDIEVAL COURTIERS

PIERROT AND PIERRETTE

TWO TROUBADOURS

POOR CHILDREN (eight or ten)

BEGGAR MAN



## THE HAPPY PRINCE

[*Reader stands to right of stage. To left of stage is a frame—6 ft. by 8 ft.—with curtains closed. THE REED is seen at left, well in front of frame.*]

### FIRST EPISODE—THE REED AND THE SWALLOW

SCENE: *Outdoors.*

MUSIC: "*Birdling*," Grieg.

[*THE REED sways lightly in the breeze.*]

#### READER

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with a most beautiful Reed.

[*Enter, left, THE SWALLOW chasing moth, sees THE REED, is charmed by her grace.*]

He had met her early in the spring as he was flying down the river after a big yellow moth and had been so attracted by her slender waist that he stopped to talk to her.

"Shall I love you?" said the Swallow, who liked to come to the point at once.

[*THE SWALLOW flits toward THE REED.*]

And the Reed made him a low bow. So he flew round and round her, touching the water with his wings and making silver



ripples. This was his courtship, and it lasted all during the summer.

[*Pantomime follows text. THE SWALLOW and THE REED embrace.*]

Then the autumn came and all the Swallow's friends flew away. He felt lonely and began to tire of his lady-love.

[*THE SWALLOW looks off into the distance.*]

"She has no conversation," he said, "and I'm afraid that she is a coquette, for she is always flirting with the wind."

[*THE SWALLOW walks away from THE REED petulantly.*]

And certainly, whenever the wind blew, the Reed made the most graceful curtsies.

"Will you come away with me?" he said finally to her.

But the Reed shook her head. She was so attached to her home.

"You have been trifling with me," he cried.

[*Stamping foot.*]

"I am off to the Pyramids. Good-by." And away he flew.

[*THE SWALLOW encircles THE REED several times and is seen flying off into the distance, right, as THE REED withdraws, left, unobtrusively.*]

*Music for SWALLOW'S flight, "On the Mountain," Opus 19, Grieg.*

[*NOTE: If produced indoors, distance can be suggested by drawing stage curtains slowly. THE SWALLOW then flies before curtains and off-stage.*]

## SECOND EPISODE—THE PRINCE AND THE SWALLOW

[*Curtains on stage are drawn, disclosing the statue of  
THE HAPPY PRINCE. Music, "Volkweise," Grieg.*]

### READER

High above the city stood the statue of The Happy Prince. He was gilded all over with thin leaves of fine gold; for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. He was very much admired indeed.

[*Enter, left, the MAYOR and TOWN COUNCILOR very pompously. They pass in front of statue, and pantomime conversation.*]

"He is as beautiful as a weathercock," remarked the Town Councilor, who wished to gain a reputation for having artistic tastes.

[*Going off right, they meet a group of CHARITY CHILDREN, who curtsey with ceremony. Music "Spring Tanz," Grieg.*]

"He looks just like an angel," said the Charity Children, as they came out of the cathedral in their bright scarlet cloaks.

[*CHARITY CHILDREN gather about statue in awe of its beauty. The group skips off happily except one child, who steps up to statue and looks into its face. She strokes the golden garment, then exits left, still gazing at the statue over her shoulder. End of Music.*]

All day long the Swallow flew, and at night-time he arrived at the city.

“Where shall I put up?” he said. “I hope the town has made preparations.”

[*Enter THE SWALLOW right; he wearily flits from left to right, seeking a resting-place.*]

Then he saw the statue. “I will put up there!” he cried. “It is a fine position with plenty of fresh air.”

So he alighted just at the feet of The Happy Prince.

“I have a golden bedroom,” he said softly to himself as he prepared to sleep; but just as he was putting his head under his wing a large drop of water fell on him. “What a curious thing!” he cried; “there is not a single cloud in the sky, and yet it is raining. The climate in the north of Europe is really dreadful.”

Then another drop fell.

[*Disgruntled.*] “What is the use of a statue if it cannot keep the rain off?” he said. “I must look for a chimney-pot,” and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw—ah! what did he see?

The eyes of The Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

[*THE SWALLOW flits to side of statue and looks up.*]

“Who are you?” he said.

“I am The Happy Prince.”



“Why are you weeping, then? You have quite drenched me.”

[*Shaking the water from his wings.*]

“When I was alive, and had a human heart,” answered the statue, “I did not know what tears were, for I lived in the Palace of Sans Souci, where sorrow was not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me The Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me here so high that I can see all the ugliness and all the misery of my city; and though my heart is made of lead, yet I cannot choose but weep.”

[*Text suggests suitable expression and gesture.*]

“What, is he not solid gold?” said the Swallow.

[*In an aside to the audience.*]

[*Curtains of the frame are drawn slowly, disclosing the scene described in the text following. Music, “Poetic Tone Picture,” No. 5, Grieg.*]

“Far away, far away in a little street, there is a poor house. One of the windows is open, and through it I can see—a woman seated at a table. Her face is thin and worn and she has coarse red hands all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids of honor to wear at the next court ball. In the corner of the room her little boy is

lying ill. He has a fever and is asking for oranges. His mother has nothing to give him but river water, so he is crying.

*[End of Music. Frame curtains closed. Pantomime follows text.]*

“Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move.”

*[THE PRINCE makes an unsuccessful effort to free himself from the pedestal.]*

“I am waited for in Egypt,” said the Swallow. “My friends are flying up and down the River Nile and talking to the large lotus-flowers.”

*[Indifferent to the plea, THE SWALLOW flits right.]*

“Swallow, Swallow, little Swallow,” said the Prince, “will you not stay with me for one night and be my messenger? . . . The boy is so thirsty and the mother so sad.”

“I don’t think I like boys,” answered the Swallow.

*[Squirming out of the responsibility.]*

But The Happy Prince looked so sad that the little Swallow felt sorry.

“It is very cold here,” he said, “but I will stay with you for one night, and be your messenger.”

*[THE SWALLOW bows before PRINCE.]*

“Thank you, little Swallow,” said the Prince.

So the Swallow picked out the great ruby from the Prince’s sword and flew away with it in his beak over the roofs of the town. He passed by the palace and heard sounds of dancing. A beautiful girl came out with her lover.



[Enter right on green, GIRL and LOVER in masquerade costume.]

“How wonderful the stars are,” he said, “and how wonderful is the power of love!”

[LOVER kneels and kisses her hand.]

“I hope my dress will be ready in time for the state ball,” she answered.

[Flippantly tossing her head.]

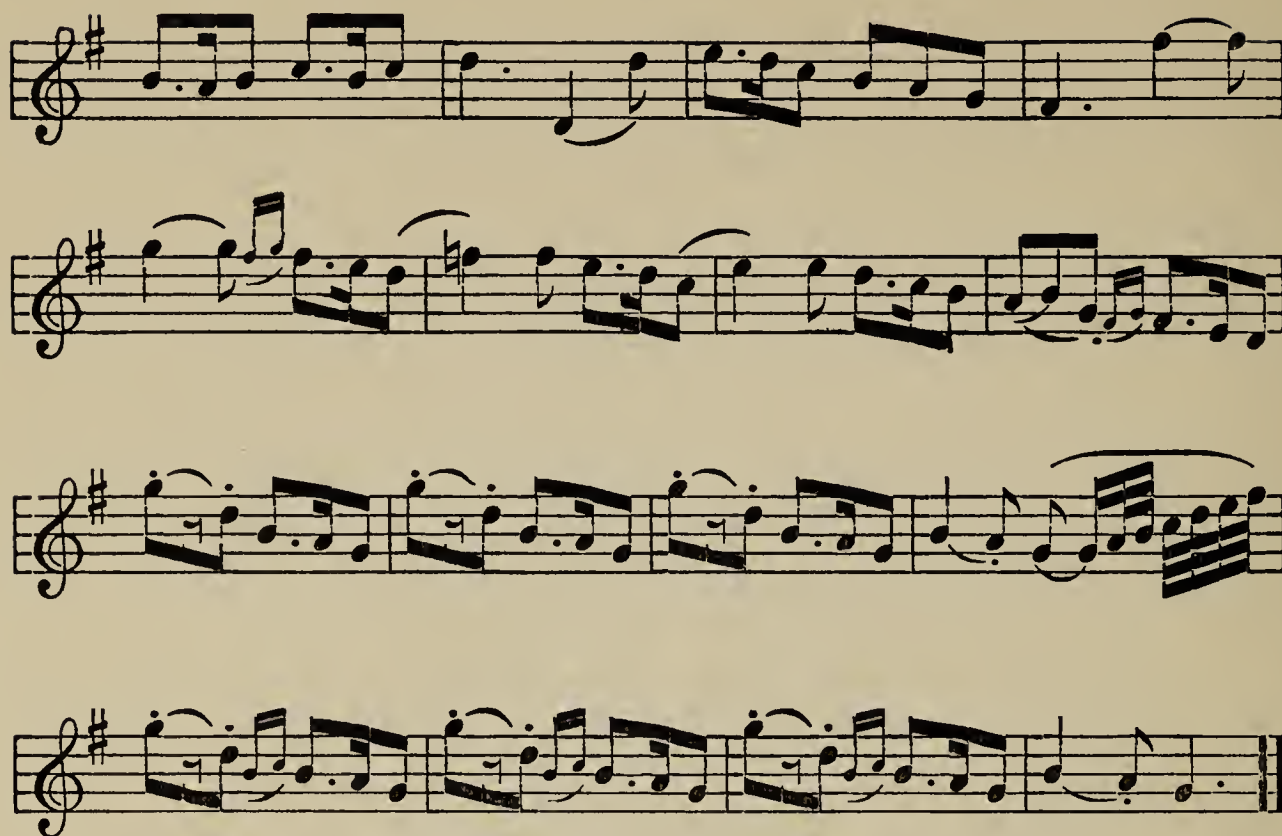
“I have ordered passion-flowers to be embroidered on it, but the seamstresses are so lazy!”

[They dance a gavotte. At conclusion of the dance, she runs off mischievously, left, he follows. End of music.]

### Shepherd Dance

*Grazioso*

70 CEREMONIES AND DEVOTIONAL PLAYS



At last he came to the poor house and looked in.

[*Curtains of frame are drawn. THE SWALLOW is seen peering in from the side of the frame. Music, "Heart's-ease," Grieg.*]

The boy was tossing feverishly on the bed and the mother had fallen asleep, she was so tired. In he hopped and laid the great ruby on the table beside the woman's thimble. Then he flew gently around the bed fanning the boy's forehead with his wings.

"How cool I feel!" said the boy; "I must be getting better"; and he sank into a delicious slumber.

[*Pantomime follows text through above; mother wakes with a start, feels boy's forehead, finds him better, is thankful; she discovers ruby, is overjoyed. Curtains are drawn.*]

Then the Swallow flew back to the Happy Prince and told him what he had done.

[THE SWALLOW *kneels before the* PRINCE.]

“Swallow, Swallow, little Swallow,” said the Prince, “far, far away, across the city, I see a young man in a garret.

[*Curtains of frame open. Music, “Poetic Tone Picture,” No. 4, Grieg.*]

He is leaning over a desk covered with papers, his hair is brown and crisp, and his lips are red as a pomegranate, and he has large dreamy eyes. He is trying to finish a play for the director of the theater, but he is too cold to write any more. There is no fire in the grate and hunger has made him faint.

[*Pantomime follows text. THE SWALLOW is torn between desire to join his kind and his wish to serve THE PRINCE. Finally he yields and kneels at the feet of THE PRINCE.*]

“I will wait with you for one night longer,” said the Swallow, who really had a good heart. “Shall I take him another ruby?”

“Alas! I have no ruby now,” said the Prince. “My eyes are all that I have left. They are made of the rarest sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweler and buy food and firewood and finish his play.”

“Dear Prince,” said the Swallow, “I cannot do that.” And he began to weep.

“Swallow, Swallow, little Swallow,” said the Prince, “do as I command you.”

[THE PRINCE *is ready for supreme sacrifice. THE*



SWALLOW *twice attempts to obey THE PRINCE'S command, but twice falls back, courage failing. THE PRINCE'S calm determination finally impels him to action.*]

So the Swallow plucked out the Prince's eye and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and he came into the room (*frame curtains open*). The young man had his face buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he saw the sapphire lying near him.

[*Text suggests pantomime.*]

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play." And he looked quite happy.

[*Frame curtains close. End of music.*]

And when the moon rose the Swallow flew back to The Happy Prince.

[SWALLOW *kneels.*]

"Swallow, Swallow, little Swallow, will you stay with me for one night longer?"

"It is winter," answered the Swallow; "the chill snow will soon be here. In Egypt the sun is warm on the green palm-trees."

"In the square below," said the Prince, "there stands a little Match Girl.

[*Music, Mazurka, Opus 17, No. 4, Chopin. Enter, left, ragged little MATCH GIRL with arms full of matches.*]



“She has let her matches fall into the gutter and they are all spoiled.

[*The MATCH GIRL bends over the matches, which she has dropped in her zeal to sell them.*]

“Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings and her little head is bare. Pluck out my other eye and give it to her, and her father will not beat her.”

“I will stay with you one night longer,” said the Swallow, “but I cannot pluck out your other eye. You would be quite blind then.”

[*THE SWALLOW is panic-stricken.*]

“Swallow, Swallow, little Swallow,” said the Prince (*majestically*), “do as I command you.”

So he plucked out the Prince’s other eye and darted down with it. [*Very sorrowfully.*]

He swooped past the Match Girl and slipped the jewel into the palm of her hand.

[*End of music. The MATCH GIRL lifts her head at the flutter of the bird’s wings.*]

“What a lovely bit of glass!” said the little girl, and she ran home laughing.

Then the Swallow flew back to The Happy Prince. “You are blind now,” he said, “so I will stay with you always.”

“No, little Swallow,” said the Prince, “you must go away to Egypt.”

[*Feeling for THE SWALLOW with his hands.*]

"I will stay with you always," said the Swallow, and he slept at the Prince's feet.

All the next day he sat at the Prince's feet, and told him stories of what he had seen in strange lands.

"Dear little Swallow," said the Prince, "you tell me of marvelous things, but more marvelous than anything is the suffering of men and women. There is no mystery so great as misery. Fly away over my city and tell me what you see there."

So the Swallow flew over the city and saw the rich making merry while beggars were sitting at the gates.

*[Music, "Skip Dance," Opus 38, No. 5, Grieg. Enter from right the GAY PROCESSION. FIRST CLOWN appears right; turns somersaults to center of green; falls awkwardly. SECOND CLOWN appears, right, with hands on hips; he stands laughing at him, motions to the rest of the PROCESSION, "Way is clear, come on!" comes forward, jovially lifts FIRST CLOWN'S feet, and exits with him, left, wheelbarrow fashion. SPANISH SEÑOR and SEÑORITA (in animated conversation), lady leaning on arm of gentleman. TWO MEDIEVAL COURTIERS, lady languidly telling gentleman a story. He is apparently bored and yawns. PIERROT and PIERRETTE. They have quarreled; PIERROT seeks to explain it away; PIERRETTE is haughty at first, but finally relents. TWO TROUBADOURS playing on guitars. As GAY PROCESSION advances to center, a group of POOR CHILDREN enter, left, and stand watching in great awe. PROCESSION goes off left, children come center and mimic the*

*“grandees.” Enter, left, BEGGAR MAN, leaning on a stick. The street urchins pelt him with stones. He goes off, right, waving stick, while they follow tauntingly. Music, “Love Erotique,” Grieg.]*

Then the Swallow flew back and told the Prince what he had seen.

“I am covered with fine gold,” said the Prince. “You must take it off and give it to the poor. The living always think that gold can make them happy.”

Leaf after leaf of fine gold the Swallow picked off, till the Prince looked quite dull and gray. Leaf after leaf he brought to the poor.

*[THE SWALLOW scatters gold on the ground and stands aside to watch. The returning POOR CHILDREN discover the gold and summon the old BEGGAR MAN. All pick up gold, make merry, and dance about the BEGGAR MAN. Music, “Skip Dance,” Opus 38, No 5, Grieg.]*

The children’s faces grew rosier and they laughed and played games in the street. “We have bread now!” they cried.

*[They dance off right. Music, “Love Erotique,” Opus 43, No. 5, Grieg.]*

Then the snow came, and after the snow came the frost. The poor little Swallow grew colder and colder and tried to keep himself warm by flapping his wings. But at last he knew that he was going to die. He had just strength enough to fly to the Prince.

“Good-by, dear Prince,” he murmured. “Will you let me kiss your hand?”

“I am glad you are going to Egypt,” said the Prince; “you

have stayed too long here; yes, you must kiss me, for I love you."

"It is not to Egypt that I am going," said the Swallow; "I am going to the House of Death." And he kissed the Prince and fell down at his feet. At that moment a curious crack sounded within the statue, as if something had broken. The fact is the leaden heart had snapped right in two.

[THE PRINCE *puts his hand to his heart; then his head droops slowly. Stage curtain is slowly drawn.*]

"Bring me the two most precious things in the city," said God, to one of His angels; and the angel brought Him the leaden heart and the dead bird.



## COSTUMES

THE HAPPY PRINCE: Doublet and hose of gilded material; crown; belt and sword. Wire screening, gilded, makes effective crown, and sword may be fashioned from wood or pasteboard.

THE SWALLOW: Foundation of steel-blue cheese-cloth covered with bands of scalloped material to suggest feathers; breast, dull-orange scallops; head-dress, a close-fitting cap of steel-blue, edged with orange scallops.

THE REED: Full-length clinging gown of green cheese-cloth. Slender effect can be achieved by sewing long strips of green material to neck-band.

THE MAYOR: Flowing robe of black or purple of college-gown design; imposing hat with feather.

THE TOWN COUNCILOR: Gray robe; purple tam.

CHARITY CHILDREN: Dull gray dresses, white aprons, scarlet capes with hoods.

GIRL AND LOVER: Pierrot and Pierrette costumes.

THE SEAMSTRESS: Simple brown dress; sewing-apron.

THE SICK BOY: Wrapped in shawl.

THE POET: Blue smock; black Windsor tie.

THE MATCH GIRL: Ragged dress which she has outgrown; shawl on head.

## 78 CEREMONIES AND DEVOTIONAL PLAYS

### THE GAY PROCESSION:

FIRST CLOWN: Clown costume of black and white.

SECOND CLOWN: Orange-and-black clown costume.

SPANISH SEÑOR: Tight knickerbockers; cape; black plumed hat; buckled slippers.

SPANISH SEÑORITA: Full skirt of bright color; flowered shawl; fan; large comb.

TWO MEDIEVAL COURTIERS: Lady, high-waisted gown of purple; cone-shaped head-dress, with crimson flowing scarf. Man, doublet and hose of green sateen; large plumed hat.

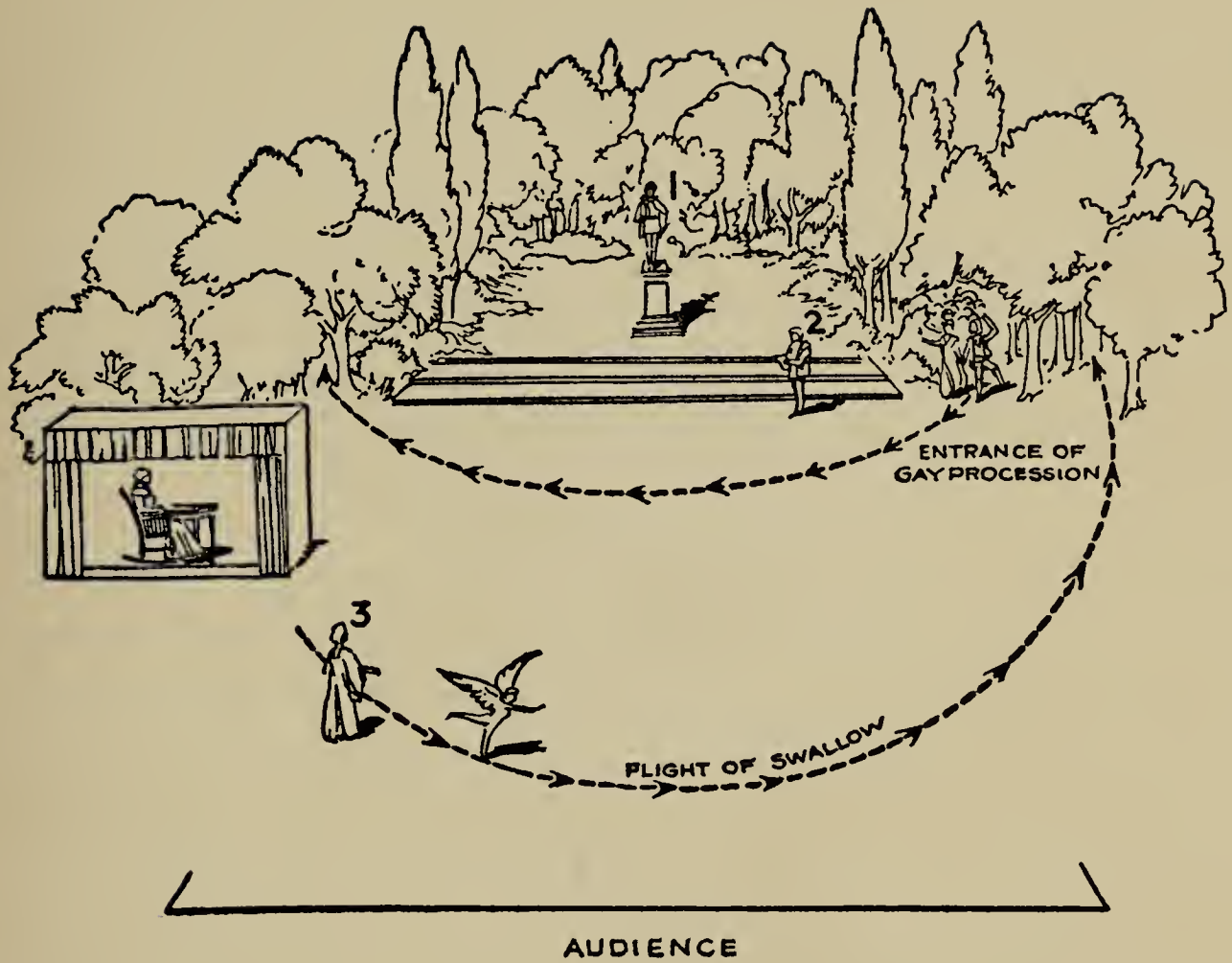
PIERROT AND PIERRETTE: Black and white of usual design.

TWO TROUBADOURS: First Troubadour, tan doublet and hose; cape lined with bright green. Second Troubadour, red minstrel costume trimmed with silver. They carry guitars.

POOR CHILDREN: Tattered clothes; some are dressed as boys and others as girls.

BEGGAR MAN: Torn coat; burlap sacks wrapped about feet for shoes; carries stick for cane.

READER: Gray cheese-cloth, falling in graceful folds; with long loose sleeves; head scarf of same material.



## STAGE DIAGRAM

- 1 STATUE OF HAPPY PRINCE
- 2 READER
- 3 REED





*PART II*

*Dramatized Folkways*



THE GATE OF THE WEST

A DRAMATIZATION OF SCUM O' THE EARTH



THE PLAYERS

GREEK YOUTH  
POLISH MOTHER  
CZECH FIDDLER  
ITALIAN BOY  
HEBREW MAN  
READER



## THE GATE OF THE WEST

A DRAMATIZATION OF ROBERT HAVEN SCHAUFFLER'S  
POEM "SCUM O' THE EARTH"

The following poem,<sup>1</sup> is a plea to respect the individuality of the immigrant.

SCENE: *The curtains are partly drawn, disclosing a screen or back-drop. The Players enter, right. The READER stands before the curtain, left.*

[GREEK YOUTH *enters right, and stands motionless against the screen.*]

At the gate of the West I stand,  
On the isle where the nations throng.  
We call them "scum o' the earth."

[*Music, "Patriotic Song," Grieg.*]

Stay, are we doing you wrong,  
Young fellow from Socrates' land?—  
You, like a Hermes so lissome and strong,  
Fresh from the master Praxiteles' hand?  
So you 're of Spartan birth?  
Descended, perhaps, from one of the band—  
Deathless in story and song—  
Who combed their long hair at Thermopylæ's pass? . . .

<sup>1</sup> From "Magic Flame and Other Poems." Copyright, 1923, by Robert Haven Schauffler (Houghton Mifflin Co., Boston and New York.)

Ah, I forget what straits, (alas!),  
 More tragic than theirs, more compassion-worth,  
 Have doomed you to march in our "immigrant class"  
 Where you 're nothing but "scum o' the earth."

[GREEK YOUTH *exits left*. *Music, Mazurka in 'A Minor, Opus 17, No. 4, Chopin.* POLISH MOTHER *enters right, crooning a tune to her baby.*]

You Pole with the child on your knee,  
 What dower bring you to the land of the free?  
 Hark! does she croon

The sad little tune  
 That Chopin once found on his Polish lea  
 And mounted in gold for you and for me?

[*Exit* POLISH MOTHER, *left*. *Enter* CZECH FIDDLER, *right, who pantomimes playing "wild Czech melody."* *Music, "Songs My Mother Taught Me," Dvořak on violin, off stage.*]

Now a ragged young fiddler answers  
 In wild Czech melody  
 That Dvořak took whole from the dancers.  
 And the heavy faces bloom  
 In the wonderful Slavic way;  
 The little dull eyes, the brows a-gloom,  
 Suddenly dawn like the day.

While, watching these folk and their mystery,  
 I forget that we, in our scornful mirth,  
 Brand them as "Polacks"—and "scum o' the earth."

[*Exit* CZECH FIDDLER. *Music, "Santa Lucia."* *Enter* ITALIAN BOY.]

Genoese boy of the level brow,  
 Lad of the lustrous, dreamy eyes  
 Agaze at Manhattan's pinnacles now  
 In the first sweet shock of a hushed surprise;  
 Within your far-rapt seer's eyes  
 I catch the glow of the wild surmise  
 That played on the Santa Maria's prow  
 In that still gray dawn,  
 Four centuries gone,  
 When a world from the wave began to rise.  
 Oh, who shall foretell what high emprise  
 Is the goal that gleams  
 When Italy's dreams  
 Spread wing and sweep into the skies?  
 Cæsar dreamed him a world ruled well;  
 Dante dreamed Heaven out of Hell;  
 Angelo brought us there to dwell.  
 And you, are you of different birth?—  
 You 're only a "dago," and "scum o' the earth!"

*[Exit ITALIAN BOY, left. Enter, right, HEBREW MAN  
 bowed by sorrow; heavy pack on shoulder. Music,  
 "Kol-Nidrei" (Hebrew Ritual Melody) is played  
 on violin.] (Music page 88.)*

Stay, are we doing you wrong  
 Calling you "scum o' the earth,"  
 Man of the sorrow-bowed head,  
 Of the features tender yet strong,—  
 Man of the eyes full of wisdom and mystery  
 Mingled with patience and dread?  
 Have not I known you in history,

# Kol Nidrei

Violin  
*Adagio, ma non troppo*

Hebrew Ritual Melody

The first system of musical notation consists of three staves. The top staff is for the Violin, written in G major (one sharp) and 4/4 time. It begins with a treble clef and a 4/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes, including some accidentals (sharps and naturals). The middle and bottom staves are for the Piano. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing block chords and some melodic fragments. The bottom staff is a single bass clef staff with a 4/4 time signature, containing a bass line with block chords and some melodic fragments. The word "Piano" is written below the middle staff.

The second system of musical notation consists of three staves. The top staff continues the Violin melody from the first system. The middle and bottom staves continue the Piano accompaniment, with the middle staff showing more complex chordal textures and the bottom staff providing a steady bass line.

The third system of musical notation consists of three staves. The top staff concludes the Violin melody with a final cadence. The middle and bottom staves conclude the Piano accompaniment with sustained chords and a final bass line.



Sorrow-bowed head?  
 Were you the poet-king, worth  
 Treasures of Ophir unpriced?  
 Were you the prophet, perchance, whose art  
 Foretold how the rabble would mock  
 That shepherd of spirits, ere long,  
 Who should gather the lambs to his heart  
 And tenderly feed his flock?  
 Man,—lift that sorrow-bowed head . . .

[*He lifts head in supplication.*]

Behold, the face of the Christ!  
 The vision dies at its birth.  
 You're merely a butt for our mirth.  
 You're a "sheeny"—and therefore despised  
 And rejected as "scum o' the earth."

[HEBREW MAN *exits left. Without music.*]

Countrymen, bend and invoke  
 Mercy for us blasphemers,  
 For that we spat on these marvelous folk,  
 Nations of darers and dreamers,  
 Scions of singers and seers,  
 Our peers, and more than our peers.  
 "Rabble and refuse," we name them,  
 And "scum o' the earth," to shame them.  
 Mercy for us of the few, young years,  
 Of the culture so callow and crude,  
 Of the hands so grasping and rude,  
 The lips so ready for sneers  
 At the sons of our ancient more-than-peers.

Mercy for us who dare despise  
Men in whose loins our Homer lies ;  
Mothers of men who shall bring to us  
The glory of Titian, the grandeur of Huss ;  
Children in whose frail arms may rest  
Prophets and singers and saints of the West.

Newcomers all from eastern seas,  
Help us incarnate dreams like these.  
Forget and forgive that we did you wrong.  
Help us to father a nation strong  
In the comradeship of an equal birth,  
In the wealth of the richest bloods of earth.

[*The assemblage sings "America the Beautiful."*]

## COSTUMES

GREEK YOUTH: Peasant blouse; short trousers; bright green sash.

POLISH MOTHER: Bright printed head kerchief, full red skirt with embroidered border; heavy knitted shawl enveloping baby.

CZECH FIDDLER: Soft black tam, blouse with ruffled collar; trousers three-quarter length; black flowing tie.

ITALIAN BOY: Baggy trousers, too large for him; cap over one ear; shirt ragged at the cuff.

HEBREW MAN: Loose garment; pack on shoulder.

READER: Simple draped robe of gray.





## FOUR FRENCH BALLADS

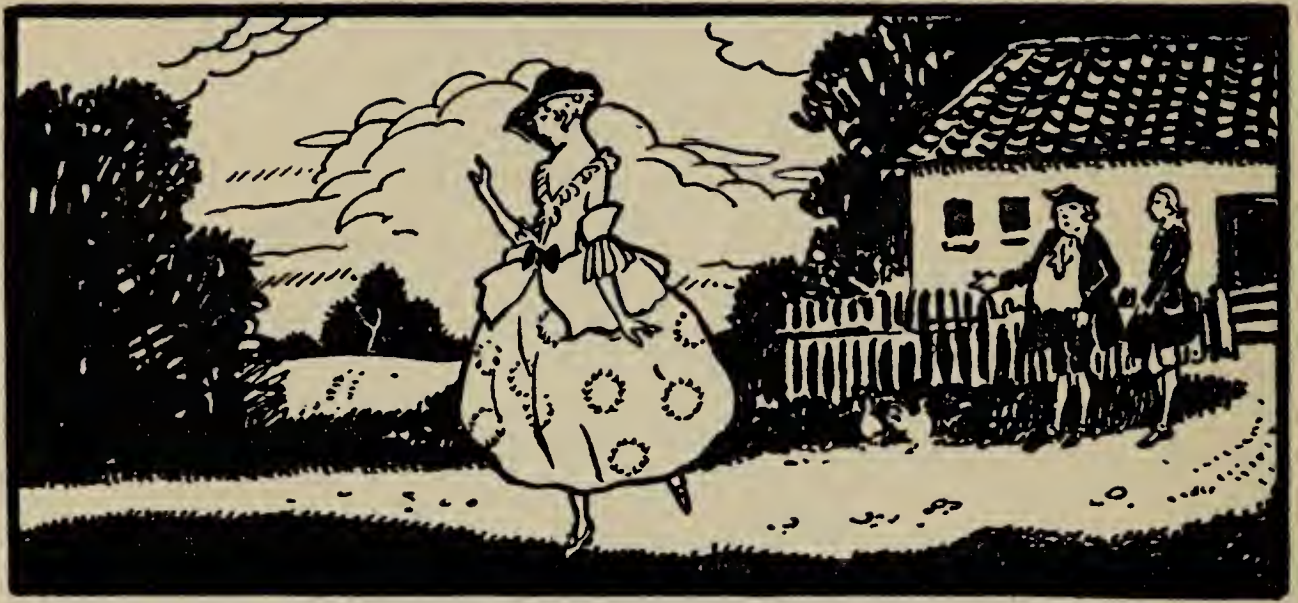
FATHER WISHES ME TO MARRY

THE THREE PRINCESSES

BE NOT TOO HARD TO PLEASE, DEARS

THE KING ORDERS THE DRUMS TO BE BEATEN

The folk quality of these old French ballads is expressed in quaintness of costume, plaintiveness of melody, and in the characteristic pantomime. They are not to be sung as solos merely, but rather as interpretations growing out of the folk scenes.



FATHER WISHES ME TO MARRY

THE PLAYER

THE LITTLE SHEPHERD GIRL



## FATHER WISHES ME TO MARRY

Part of the charm of this little ballad of one verse and two choruses lies in its brevity—a whiff of life from old peasant France.

SCENE: Outdoors, of course!

MUSIC: [*The music is played through once as THE LITTLE SHEPHERD GIRL dances from behind shrubbery, left, down center front, quite close to the audience, and, in confidential manner, sings her story.*]

Father wishes me to marry,  
Father wishes me to marry,  
A handsome shepherd lad.

Chorus.

Yea, I skip and dance  
A joyous dance  
And sing a marriage song.  
I turn my spinning-wheel  
And guard my sheep from wrong.

[*During second chorus, LITTLE SHEPHERD GIRL dances off, right. As she finishes chorus, up-stage right, she faces audience, curtsies coyly, and runs off.*]

## COSTUMES

Costumes for the "French Ballads" may be fashioned after the illustrations.

# Mon Père Me Veut Marier

M.M. ♩ = 120. *Allegretto Moderato*

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat), common time. Starts with a forte (*f*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

First line of vocal melody. Treble clef, key signature of two flats, common time. The melody begins with a rest followed by a series of eighth and quarter notes.

1. Mon pé - re me veut ma - ri - er, Mon
2. A - vec le plus jo - li ber - ger, A -
3. Un bra - ce - let il ma don - né, Un
4. Un de - mi ceint d'ar - gent do - ré, Un
5. A - vec l'agraffe à mon cô - té, A -
6. Un beau cor - set tout sa - ti - né, Un
7. Le ba - vo - let bien em - pe - sé, Le

Second system of piano accompaniment. Treble and bass staves. Treble clef, key signature of two flats, common time. Starts with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second line of vocal melody. Treble clef, key signature of two flats, common time. The melody continues with eighth and quarter notes.

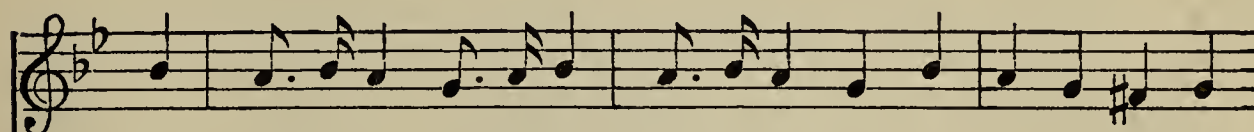
pé - re me veut ma - ri - er A - vec le plus jo -  
 vec le plus jo - li ber - ger: Un bra - ce - let il  
 bra - ce - let il m'a don - né, Un de - mi ceint d'ar -  
 de - mi ceint d'ar - gent do - ré, A - vec l'a - graffe à  
 vec l'a - graffe à mon cô - té, Un beau cor - set tout  
 beau cor - set tout sa - ti - né, Le ba - vo - let bien  
 ba - vo - let bien em - pe - sé, Et la cot - te de

Third system of piano accompaniment. Treble and bass staves. Treble clef, key signature of two flats, common time. The melody is in the treble clef, and the accompaniment is in the bass clef.

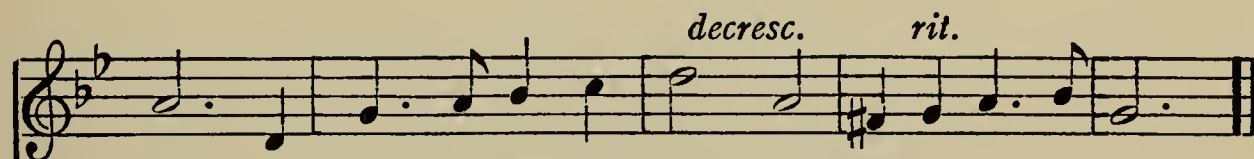
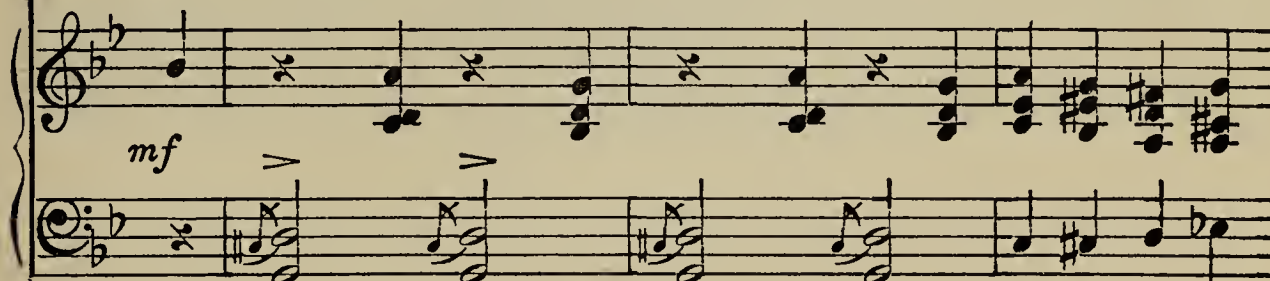
Mon Père Me Veut Marier—Concluded



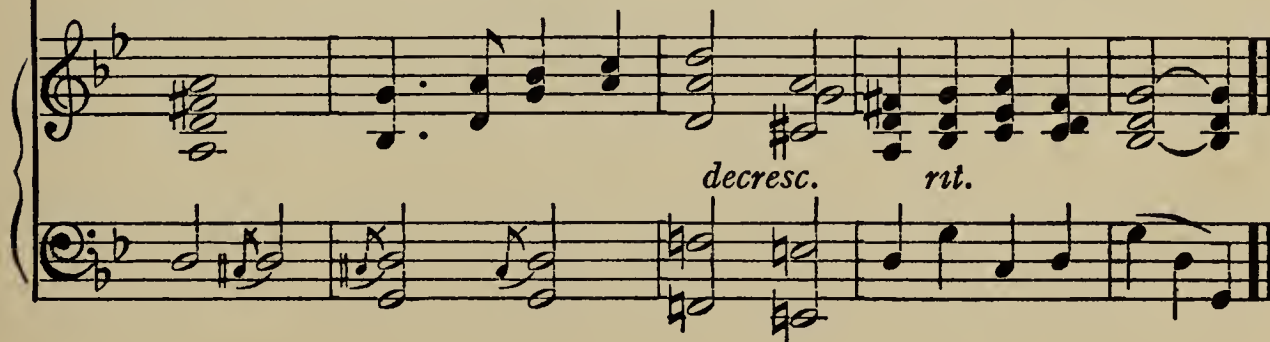
li ber - ger, A - vec le plus jo - li ber - ger.  
 m'a don - né, Un bra - ce - let il m'a don - né.  
 gent do - ré, Un de - mi ceint d'ar - gent do - ré.  
 mon cô - té, A - vec l'a - graffe à mon cô - té.  
 sa - ti - né, Un beau cor - set tout sa - ti - né.  
 em - pe - sé, Le ba - vo - let bien em - pe - sé.  
 da - mas - sé, Et la - cot - te de da - mas - sé.



Je sau-te, je dan-se, Je vais en cadence, Et je dis mes chan-



sons, Fi - lant ma quenouil - let-te, En gardant mes moutons.









THE THREE PRINCESSES

THE PLAYERS

FIRST PRINCESS

SECOND PRINCESS

THIRD PRINCESS

TWO SMALL MOORISH PAGES

## THE THREE PRINCESSES

This old ballad has a piquant charm. The little Moorish pages, the richly gowned Princesses, the constant sound of drums in the distance, give us the atmosphere of the old romanticism of France.

SCENE: *An open green.*

[*After the introduction is played, THE THREE PRINCESSES, followed by two MOORISH PAGES, enter, left, singing first quatrain. THE PRINCESSES flutter their fans rhythmically as they sing.*]

### THE THREE PRINCESSES

In our father's garden,—

Be still, be still, my heart, be still,—

In our father's garden

There stands an apple-tree.

So large and laden,

So large and laden

Is that apple-tree.

[*THE PRINCESSES courtesy to the audience and seat themselves gracefully on the ground. The PAGES hold parasol over them, and sing the following*]

### THE PAGES

Three Princesses so fair,—

Be still, be still, my heart, be still,—

Three Princesses so fair  
 Recline within its shade,  
     So sweet, demure,  
     So sweet, demure,  
 Each lovely royal maid.

[FIRST PRINCESS *looks afar off and listens.* THE PAGES  
*hold parasol over her.*]

THE PAGES

So says the first—  
     Be still, be still, my heart, be still—  
 So says the first.

[*Music suggests the beating of drums.*]

FIRST PRINCESS

I hear a martial air,  
     Quite faint and far,  
     Quite faint and far,  
 I hear a martial air.

[SECOND PRINCESS *listens.* The PAGES *shade her with  
 parasol.*]

THE PAGES

So says the second—  
     Be still, be still, my heart, be still—  
 So says the second.

SECOND PRINCESS

I hear the sound of drums,  
     Quite faint and far,  
     Quite faint and far,  
 Lo! the army comes.

[THE THREE PRINCESSES *rise and look off left. The PAGES step back and shade THIRD PRINCESS.*]

THE PAGES

So says the third—

Be still, be still, my heart, be still—

So says the third.

THIRD PRINCESS [*Shading her eyes*]

It is my beloved,

My own true love,

My own true love,

It is my beloved.

[THE THREE PRINCESSES *advance a little to left, facing imaginary passing army; they wave their little lace handkerchiefs and weep softly as they sing*]

THE THREE PRINCESSES

He is marching off to fight,—

Be still, be still, my heart, be still,—

He is marching off to fight,

My own true love,

My own true love,

To war for love and right.

Should he lose or should he win,—

Be still, be still, my heart, be still,—

Should he lose or should he win,

My own true love,

My own true love,

Ever will I love him.



[THE PRINCESSES *exit quietly, still waving, as they repeat last verse.*]

Should he lose or should he win,—  
Be still, be still, my heart, be still,—  
Should he lose or should he win,  
My own true love,  
My own true love,  
Ever will I love him.

[*The PAGES follow.*]

# Derrière Chez Mon Père

*Allegretto* *p*

Der - rièr' chez mon

*p* *pp*

*senza Ped.* *Ped.* \*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, 2/4 time, starting with a rest and then moving to a half note G4. The piano accompaniment consists of a treble and bass clef. The bass clef has a steady eighth-note accompaniment. The treble clef has chords and moving lines. Dynamics include piano (p) and piano-piano (pp). Pedal markings indicate 'senza Ped.' and 'Ped.' with an asterisk at the end.

*piu p*

pè - - re, Vo-le, vo-le, mon cœur vo - le,

*Ped.* \* *Ped.* \* *Ped.* \*

Detailed description: This system contains the second and third lines of music. The vocal line continues with a half note G4, then a quarter note A4, and a half note G4. The piano accompaniment continues with similar patterns. Dynamics include piano-piano (p) and piano (p). Pedal markings include 'Ped.' and asterisks.

*rit.*

Il y a un tour! Tout doux et

*p* *rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* - - - -

Detailed description: This system contains the third and fourth lines of music. The vocal line has a half note G4, a quarter note A4, and a half note G4. The piano accompaniment features a crescendo and then a decrescendo. Dynamics include piano (p) and piano-piano (pp). Pedal markings include 'Ped.' and asterisks. The system ends with a dashed line indicating continuation.

Derrière Chez Mon Père—Concluded

The musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The lyrics "iou!" are written below the first two notes. The second staff continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Il y a un tour!" are written below these notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). It features a series of sixteenth notes, including a triplet of three notes and a fourth-note chord. The bottom staff is the piano accompaniment in bass clef, starting with a quarter note G2, a quarter note F#2, and a quarter note E2. It includes a triplet of three notes and a quarter note chord. The tempo and dynamics are marked as *f a tempo* for the vocal line and *mf a tempo* for the piano accompaniment. A *senza Ped.* instruction is placed at the end of the piano part.

*f a tempo*

iou! Il y a un tour!

*mf a tempo*

\* *senza Ped.*





BE NOT TOO HARD TO PLEASE, DEARS

THE PLAYERS

SIX MAIDENS

AN OLD GENTLEMAN

## BE NOT TOO HARD TO PLEASE, DEARS

Here we have experienced age counseling youth in the affairs of the heart, and youth, as ever, skeptical.

SCENE: *On the way to the well.*

*[The music is played through once, as two MAIDENS enter, left, carrying water-pitchers. One is telling the other excitedly about a new gown. Enter, left, a little MAIDEN trying to tug a water-pitcher much too large. She tries to attract the attention of the big sister, who, listening, is too absorbed to notice. The little sister pulls at her skirt. Unsuccessful, she goes back pouting. From right, walking rhythmically, enters MAIDEN carrying full water-pitcher on her shoulder. Two others follow, first MAIDEN carrying pitcher, and second MAIDEN dancing ahead to show her new slippers. Both groups meet at center, greet each other, and are about to pass on when AN OLD GENTLEMAN, leaning on his cane, appears up-stage center. They gather about him as he sings in "grand manner:"]*

Be not too hard to please, dears,

When some gallant comes to woo.

You may spend your youth in tears,

Should none make love to you.

Be not too hard to please, dears,

When some gallant comes to woo.

Be not too hard to please, dears,

When some gallant comes to woo.

[*During the interlude, the pantomime is as follows: two MAIDENS turn aside giggling, two listen with feigned politeness, while the other two hang their heads in embarrassment, as the OLD GENTLEMAN addresses them.*]

Be not too hard to please, dears,

When some gallant comes to woo.

An offer once refused,

May ne'er return to you.

Be not too hard to please, dears,

When some gallant comes to woo.

Be not too hard to please, dears,

When some gallant comes to woo.

[*THE OLD GENTLEMAN hobbles off, waving his cane admonishingly while singing the last lines. The MAIDENS laughingly repeat the chorus. They pass each other and go off in opposite directions.*]

# Gardez-vous D'Être Sévère

M.M. ♩ = 76. *Andantino*

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mf*.

The vocal line is written on a single staff in 2/4 time, starting with a *p* dynamic marking. It contains the first two lines of the lyrics.

1. Gar dez-vous dè - tre sé - vè - re, Quand on vous par -  
2. Gar dez-vous dè - tre sé - vè - re, Quand on vous par -

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand has a steady accompaniment of chords, and the left hand has a simple bass line. The dynamic marking is *p*.

The vocal line continues on a single staff in 2/4 time, starting with a *mf* dynamic marking. It contains the last two lines of the lyrics.

le d'a - mour;.. Vo - tre cœur, jeu - ne ber -  
le d'a - mour;.. Un plai - sir que l'on dif -

The piano accompaniment for the last two lines of lyrics consists of two staves. The right hand has a steady accompaniment of chords, and the left hand has a simple bass line. The dynamic marking is *mf*.



## Gardez-vous D'Être Sévère—Continued

gè - re, S'en re - pen - ti - rait..... un jour:  
fè - re, Se perd sou-vent sans..... re tour:

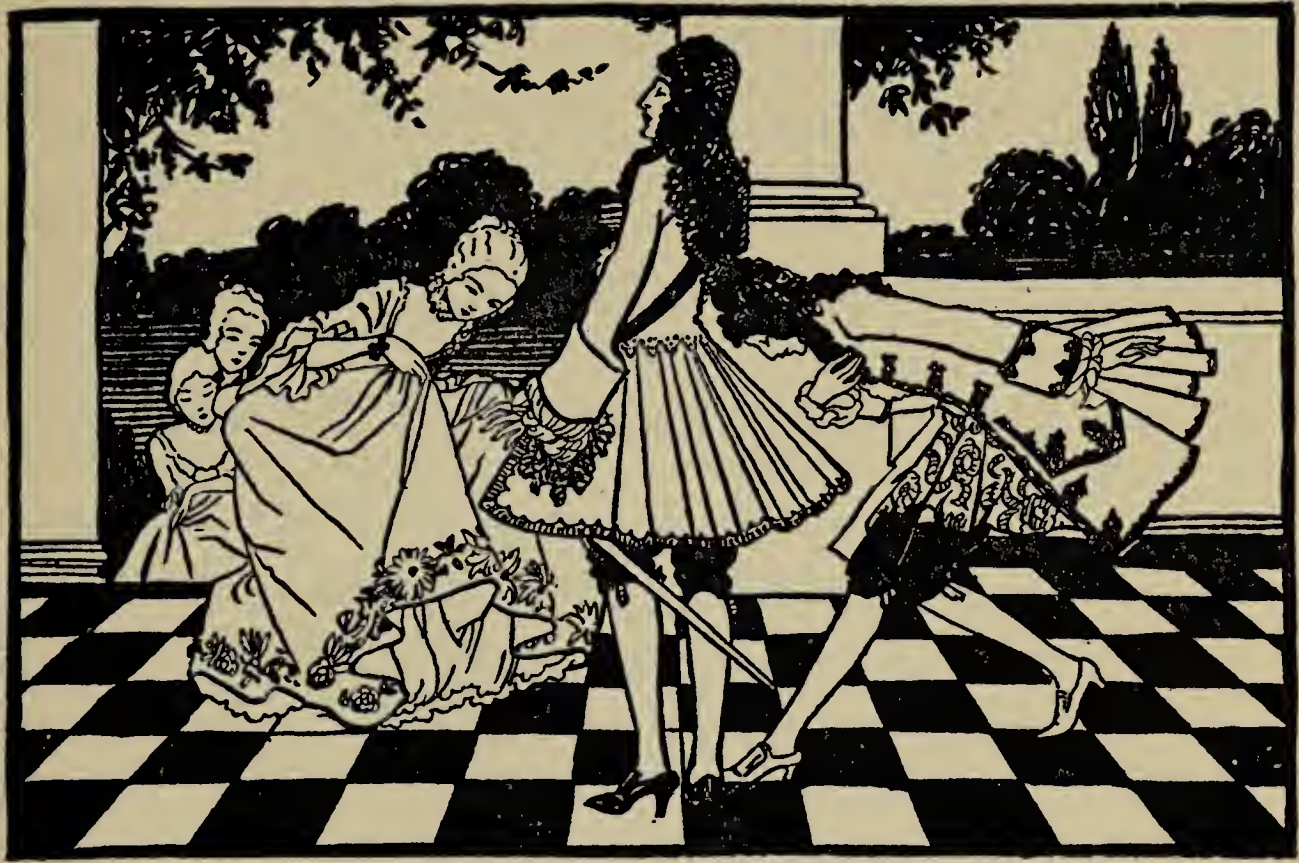
*p*  
Gar-dez-vous dè - tre sé - vè - re, Quand on vous par -  
Gar-dez-vous dè - tre sé - vè - re, Quand on vous par -

le d'a mour. Gar-dez-vous dè - tre sé  
le d'a mour. Gar-dez-vous dè - tre sé

*cresc.* *mf*

Gardez-vous D'Être Sévère—Concluded

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a *pp* dynamic marking and includes a trill (*tr.*) over the final note. The lyrics are: "vè - re, Quand on vous par - le d'a mour....." and "vè - re, Quand on vous par - le d'a mour.....". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. Both piano parts begin with a *pp* dynamic marking. The piano accompaniment features a steady rhythmic accompaniment with chords and moving lines.



THE KING ORDERS THE DRUMS TO BE  
BEATEN

THE PLAYERS

THE KING

THE QUEEN

THE JESTER

THE DUKE

THE DUCHESS

SEVERAL COURTIERS

THE KING ORDERS THE DRUMS TO BE  
BEATEN

[*The JESTER sings the entire ballad for the action indicated below.*]

SCENE: *The Court.* THE KING and QUEEN are seated on throne.

THE JESTER

“Beat the drums,” commands the King;  
“Beat the drums,” commands the King;  
“All my court together bring  
To pay homage to their King,  
To pay homage to their King.”

[*THE JESTER, seated on dais to left of THE KING, descends throne, and, with much flare, goes to right, beating drum. SEVERAL COURTIERS approach. THE JESTER bows himself back to dais, left, singing:*]

THE JESTER

All the court together come  
In answer to the martial drum.  
The Duke and Duchess, hand in hand,  
The loveliest lady in the land,  
The loveliest lady in the land.

CHORUS

Rat-a-plan-rat-a-plan-plan-plan-plan,  
Rat-a-plan-rat-a-plan-plan-plan-plan!



[SEVERAL COURTIERS *enter, bow before the royal pair, and retire to background. Enter, right, THE DUKE and DUCHESS; they stand on threshold for a moment as THE DUKE bows and makes way for THE DUCHESS to enter.*]

THE JESTER

When once the King the Duchess spies,  
His heart within him boldly cries:  
"Oh, I must have her for my own,  
To share with me my royal throne,  
To share with me my royal throne."

[THE DUCHESS *comes to the throne and courtesies to THE KING. THE DUKE follows. THE KING, startled by the beauty of THE DUCHESS, rises and bows deeply. THE JESTER mimics action. THE DUCHESS, embarrassed by the steady gaze of THE KING, turns toward THE DUKE. Entire court watches. THE JESTER portrays his feeling of foreboding in his singing of the chorus*]

CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan-  
Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

THE JESTER

The King speaks out in accents bold,  
The King speaks out in accents bold:  
"Who is this beauteous lady fair?"  
"She is my wife, this lady fair;  
She is my wife, this lady fair."

## CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan

Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

[THE DUKE *and* DUCHESS *bow to each other and then bow in homage to* THE KING. THE JESTER *bows to the ill-fated* DUKE *and* DUCHESS.]

## THE JESTER

“Give her to me,” the King demands,

“Lord you shall be of all my lands.”

[THE DUKE *with impotent rage*]

“Were you not King, for this you’d pay;

But since you’re King, I must obey.

Yea! since you’re King, I must obey.”

## CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan

Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

[THE KING *is majestic*; THE QUEEN *bristles with jealousy*; THE DUKE *is crushed*; THE DUCHESS *is frightened*; *the court horrified*; THE JESTER, *distrustful, watches* THE QUEEN.]

## THE JESTER

The Queen, in silent jealousy,

Arises in her majesty,

[*Offers bouquet of flowers to* THE DUCHESS.]

“I do beseech you, Duchess fair,

Accept these fragrant flowers rare.

Accept these fragrant flowers rare.”

CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan

Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

[THE DUKE *and* DUCHESS *embrace in farewell.* THE QUEEN, *with feigned graciousness, offers flowers.* THE JESTER *is suspicious.*]

THE JESTER

The Duchess meekly bows her head,

And reaches for the roses red.

Their poisonous fragrance fills the air.

The Duchess swoons—the Duchess fair—

The—Duchess—dies—the—Duchess—fair!

CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan

Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

[THE DUKE *prostrates himself beside* THE DUCHESS; THE KING *is dazed*; THE QUEEN *defiant*; THE JESTER *bewails the tragedy as he repeats chorus.*]

CHORUS

Rat-a-plan, rat-a-plan-plan-plan-plan-plan

Rat-a-plan, rat-a-plan, plan, plan, plan, plan!

[CURTAIN]

# Le Roi Fait Battre Le Tambour


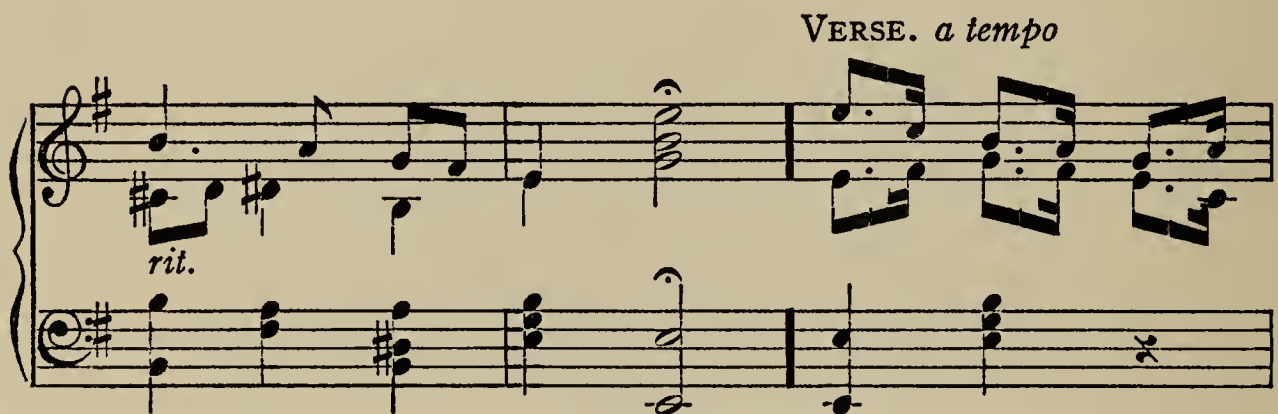
*Moderato*

PIANO



VERSE. *a tempo*

*rit.*





Le Roi Fait Battre Le Tambour—Concluded

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*pp*) dynamic marking, followed by a *rit.* (ritardando) section, and concludes with a *a tempo* marking. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The piece ends with a double bar line and repeat dots.

The second system of music consists of two staves in the same key signature and time signature as the first system. The upper staff continues the melodic line with various rhythmic patterns and rests. The lower staff provides a steady accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff features a melodic line with a *rit.* (ritardando) marking. The lower staff includes a triplet of eighth notes in the final measure, indicated by a '3' above the notes. The system concludes with a double bar line and repeat dots.

Interlude before each verse, then use same for finish.

The interlude section consists of two staves. The upper staff begins with a repeat sign and includes a *rit.* (ritardando) marking. The lower staff provides a simple accompaniment. The section concludes with a double bar line and repeat dots.



HINDU WEDDING CEREMONY

THE PLAYERS

BRIDE

GROOM

TWO PRIESTS

SERVING WOMAN

SIX NAUTCH MAIDENS

COURT MUSICIAN



## HINDU WEDDING CEREMONY

The following is one of the various marriage festivals among the Brahmin of India. It is, of necessity, abridged, since the usual wedding fêtes continue through an entire week, allotting long devotional rites to each day.

MUSIC: *The music for this ceremony has been taken from Ratan Devi's "Thirty Indian Songs," an initial effort to record the hitherto unwritten music of India.*

SCENE: *A room in the BRIDE'S home, bowls of burning incense. Dais, as indicated in diagram on page 136, at back of stage. Two cushions for WISE MEN at right of dais. Seven cushions at left for NAUTCH MAIDENS and SERVING WOMAN; flowers strewn on stage and dais.*

### PROLOGUE FOR WEDDING CEREMONY

[THE COURT MUSICIAN *enters, right stage, comes to center, reads the Prologue, and then sits on steps before curtain, left, and plays on his stringed instrument the music for the ceremony. The melody may be "picked" on a violin or a guitar, as a substitute for the "Sitar" used in India.*]

### PROLOGUE

In paths of righteousness may Brahmin tread,  
And high esteem the high deserving wed.  
May kine yield streaming milk, the earth her grain,  
And may the heaven give never-failing rain,

### Praise

M.M. ♩ = 104.

*Tranquillo e legato*

Hindu Melodies

I. FINE

D.C.

The musical score consists of seven staves of music in 5/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The music is marked 'I.' and 'Tranquillo e legato'. A 'FINE' marking is placed above the first staff. The score continues with six more staves, each containing a single line of music. The final staff ends with a double bar line and the marking 'D.C.' (Da Capo). The melody is characterized by a mix of quarter, eighth, and sixteenth notes, often grouped with slurs and ties.

The winds waft happiness to all that breathes,  
And all that lives, live free from pain.

## BRINGING THE GIFTS

## Pān

M.M. ♩ = 66. *Ben marcato*

[Enter, left floor-space, FIRST NAUTCH MAIDEN, carrying a bowl of blessed rice covered with a spangled veil, her gift to the BRIDE. Dancing with Oriental rhythm, she ascends the steps leading to the stage and ceremoniously lays the bowl beside dais, dances down steps and off right floor-space. Simultaneously with her exit, enters SECOND NAUTCH MAIDEN, left floor-space. She lays her gift, a bronze bowl of burning incense, at foot of dais and dances off right in same manner. Next enters THIRD MAIDEN bringing beautiful necklaces of pearl, crystal, jade; same action. Enter FOURTH MAIDEN, left floor-space, carrying pearl anklets, and crystal bangles; she follows same action to dais and dances off, right.]



## DRAMATIZED FOLKWAYS

## THE FINAL PREPARATIONS

## Love Song

M.M. ♩=72. *Lento, con espressione*

[Enter, left, THE BRIDE, who dances exultantly to dais. Her SERVING WOMAN follows. BRIDE turns slowly as SERVING WOMAN surveys her attire with minute care. BRIDE discovers the gifts and examines each with delight, dons new anklet and drapes spangled veil over her face. BRIDE runs to right, hears priests approaching, and dances off, left, in great excitement. SERVING WOMAN follows, turning to give a last look at the marriage setting.]

## THE SOLEMN WEDDING RITES

## Marriage Song





[Enter, right, two priests in solemn processional, arms folded over chest. They ascend steps and seat themselves on cushions, oriental fashion. Enter, right floor-space, BRIDEGROOM, face veiled. SIX NAUTCH MAIDENS follow, carrying cymbals. BRIDEGROOM advances to dais, turns and faces audience, while MAIDENS group to right of dais.]

### Invocation



[BRIDE enters, left floor-space, face veiled; SERVING WOMAN follows her, carrying bakulas ("garlands of flowers woven by the hands of love"). BRIDE walks slowly to dais while SERVING WOMAN steps back into group, right. BRIDE and GROOM sit on dais. NAUTCH MAIDENS sit on cushions. BRIDE and GROOM bow their heads solemnly. NAUTCH MAIDENS extend their arms forward and lower their heads. FIRST PRIEST rises, lifts arms over his head three times to invoke the propitious deities, folds arms, and remains standing. SECOND PRIEST rises, lifts bowl of rice, scatters a few grains over BRIDE and GROOM. Repeats thrice, bows before the imaginary deities, "pranam." FIRST PRIEST unveils BRIDEGROOM. SECOND PRIEST unveils BRIDE.]

## THE WEDDING DANCE

[NAUTCH MAIDENS *rise impulsively and dance, beating cymbals. They bow to the wedded pair. SERVING WOMAN strews flowers over all present.*]

Note: No musical instrument is used here. The tinkling of anklet bells, the clash of cymbals, and the jingling of bracelets create the subtle rhythms of the wedding dance.

## THE WEDDING DANCE

FIRST FIGURE: Clash of cymbals, accented turn about left foot. Clash of cymbals, accented turn about right foot.

SECOND FIGURE: Clash of cymbals over head—turn of whole body toward right. Clash of cymbals over head—turn of whole body toward left.

THIRD FIGURE: Spiral turn of body—right hand holding cymbal over head. Spiral turn of body—left hand holding cymbal over head.

FOURTH FIGURE: Clash of cymbals behind back as head is thrown forward—anklets accent the rhythm. Clash of cymbals forward—as head is thrown back.

FIFTH FIGURE: Sudden whirl, left, with clash of cymbals. Sudden whirl, right, with clash of cymbals. Whirls grow faster and faster until MAIDENS come to an abrupt stop and bow before BRIDE *and* GROOM.

(CURTAIN)

## COSTUMES

**BRIDE:** White pantalettes; head, face, and torso veiled in soft white materials; yellow flowers in head-dress.

**GROOM:** White tunic; pantalettes; white turban; gold sash; white veil over face.

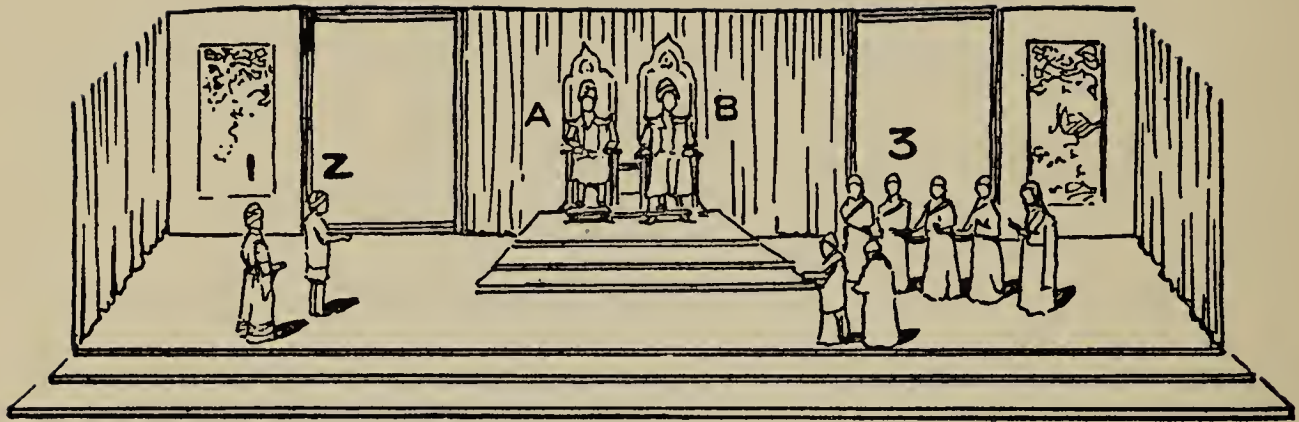
**PRIESTS:** Tunics of white, gray, or striped fabric; turbans of same material.

**SERVING WOMAN:** Rose-colored sari (circular skirt); draped head scarf of metal cloth (cheese-cloth mottled in silver and gold).

**SIX NAUTCH MAIDENS:** Saris and short bodices of harmonizing colors; anklets; jeweled head scarfs.

**COURT MUSICIAN:** Tunic of white-and-gold fabric; turban of same material.

Note: Tunics are draped over waist, right shoulder exposed.



### STAGE DIAGRAM

A BRIDE

B BRIDE-GROOM

1 FIRST PRIEST

2 SECOND PRIEST

3 SERVING WOMAN AND SIX NAUTCH MAIDENS



## RUSSIAN FOLK PANTOMIMES

A PEASANT BETROTHAL

A DANCE OF RECONCILIATION

These unrecorded sketches of Russian Folkways are interesting for their homely humor and their back-to-the-soil reality.



A PEASANT BETROTHAL

THE PLAYERS

PEASANT YOUTH

PEASANT GIRL

## A PEASANT BETROTHAL

SCENE: *A clearing in a wood; two tree-stumps (or rocks) at back.*

[*Enter, right, PEASANT YOUTH playing accordion; he walks with measured step to tree-stump, left, and sits laboriously. He continues playing and stares vacantly before him. Enter PEASANT GIRL, right, with lolling gait and stolid expression. She comes to center left and delves into an inner pocket for sunflower seeds. Having meticulously separated kernel from shell, she emits bits of shell noisily. She eats another. She turns, goes to stump, right, and sits without looking at YOUTH, not greeting him in any way. YOUTH plays "Shining Moon" in faster tempo. GIRL extends her foot and taps in time to the music, smooths her kerchief, adjusts her scarf, fastens her apron-strings, wipes her cheek roughly with the back of her hand, and rises. Without change of facial expression, she dances (steps given below). At finish of dance she stands at left of stump and folds her arms placidly. YOUTH rises and, still playing on his accordion (same music), dances a wild kozatchok (jig). But the GIRL feigns indifference to her lover's astonishing leaps and whirls. They exit together very slowly, he playing his accordion, and she munching sunflower seeds and emitting the shells over her right shoulder. Neither of them is guilty of the impropriety of looking at the other.]*

# Shining Moon

Russian Peasant Dance

*Moderato*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff continues the accompaniment, starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest.

The third system of musical notation consists of two staves. The upper staff continues the melody, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff continues the accompaniment, starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff continues the accompaniment, starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest.

The fifth system of musical notation consists of two staves. The upper staff continues the melody, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lower staff continues the accompaniment, starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest.



## PEASANT GIRL'S DANCE

FIRST STEP: Body bent toward the right, right arm extended—eight running steps to right; bringing heel of left foot to heel of right. Repeat same action to the left.

SECOND STEP: Arms folded; right foot placed back of left; left foot placed back of right, and so on for eight counts (up stage).

Arms folded; left foot placed in front of right, and so on, coming down stage.

THIRD STEP: First step repeated at *oblique angle* right; same to *oblique angle* left.

FOURTH STEP: Dance finishes without flare; GIRL walks listlessly to left of stump.



## DANCE OF RECONCILIATION

### THE PLAYERS

FIRST GIRL

SECOND GIRL

TWELVE WEDDING GUESTS (MEN AND WOMEN)

The Peasant Wedding, with its great hilarity and abandon, is a marked contrast to the serious tone of the betrothal. Indeed, all present are expected to sustain the highest pitch of gaiety; and if any present have quarreled, they are obliged to go through a ceremony of reconciliation.



## DANCE OF RECONCILIATION

SCENE: *Bride's home.*

MUSIC: *Breiges Tanz.*

[*Enter GIRL, right, sees group of friends, rushes toward them, and greets them effusively. She turns abruptly and beholds her "arch enemy" entering, right. Each turns her back upon the other. The two factions joyfully push each quarreler until they touch back to back. They jerk away from each other, not yet ready for conciliation. FIRST GIRL takes an ornate comb from her hair and dances forward to offer it. SECOND GIRL refuses it with a defiant toss of her head. FIRST GIRL, piqued, dances back to former position; SECOND GIRL, relenting, selects a flower from her corsage and offers it. It is refused, but with less disdain. SECOND GIRL smiles and replaces it in corsage. FIRST GIRL smiles sheepishly, but neither accepts nor refuses, and steps back. SECOND GIRL offers silk kerchief. It is refused. Each GIRL removes her ring, turns, and offers it to the other. FIRST GIRL holds her ring high above the reach of SECOND GIRL, who stretches frantically to get it. Both laugh. SECOND GIRL offers hers in same manner. Both laugh; and quite "make up," throw their arms about each other, and kiss on both cheeks in true Russian manner. They put on exchanged rings, kiss again, and, facing in opposite direction, take hands, whirl, finishing abruptly. They dance a *Wengerke* (given below) for the cheering factions, and exit laughing, arms about each other.*

# Wengerke

*Allegretto*

Slavic Dance

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It begins with a forte (*f*) dynamic. The melody features a series of eighth notes with various fingering numbers (1, 4, 1, 3, 1, 4, 2, 3, 2, 5, 2, 3) written above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a mezzo-forte (*mf*) dynamic. The melody includes more complex rhythmic patterns and fingering (4, 3, 1, 4, 3, 4, 2, 4, 1, 5). The lower staff continues the accompaniment with a consistent rhythmic pattern.

The third system features a forte (*f*) dynamic. The upper staff has a first ending bracketed and numbered '1' and a second ending numbered '2'. The melody includes fingering numbers (2, 5, 1, 3, 2, 5, 3, 4, 3, 1, 3, 1, 5). The lower staff continues the accompaniment.

The fourth system begins with measure 35. The upper staff has a mezzo-forte (*mf*) dynamic. The lower staff includes a crescendo (*cresc.*) marking. The piece concludes with a final chord in the lower staff.



## Wengerke—Concluded

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics are marked *f* (forte) and *mf* (mezzo-forte). The second system also has a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics are marked *f* and *D.C.* (Da Capo). The melody in the second system includes fingerings (1, 2, 1, 1, 1, 1, 1, 1) and a repeat sign. The bass line in the second system includes a '4' above the first measure and a '3' above the eighth measure.

## WENGERKE

**FIRST FIGURE:** Partners A and B clasp hands crosswise, dance left eight counts (an accented walk). Left foot taps to front, side, back; turn about left foot, finish with click of heels (eight counts). Same steps for eight counts.

**SECOND FIGURE:** Partners face each other, holding hands. A hops eight counts (up stage), with click of heels after each count, as B walks along beside her. Turn-about right foot, tap to side, front, back, and click of heels. Partners turn and repeat steps; B hops eight counts as A walks beside her.

**THIRD FIGURE:** Repeat first figure; end with fast turns and low bows.

## Breiges Dance

*Andante moderato* Folk Melody

*mf*

*D.C.*

*Repeat D.C. several times, then No. 9*

## COSTUMES FOR "PEASANT BETROTHAL"

WOMAN: White peasant blouse; full red skirt; white hose, black slippers; apron of gaily printed material; bright neckerchief and head scarf.

MAN: Red blouse; dark knickerbockers; black skull-cap; boots.

## COSTUMES FOR "DANCE OF RECONCILIATION"

GIRLS: Full skirts of red or yellow; white peasant blouses with gaily colored ribbons hanging loose from back of neckband; white hose, black high-heeled slippers; colored beads.

WEDDING GUESTS: Costumes similar to those above (see Costume Book).





## “THE WRAGGLE TAGGLE GIPSIES, O”

The following is suggestive of a colorful way of using the old English ballads, many of them already known to young people. The Players pantomime the story sung by the assemblage.

THE PLAYERS

THE LORD

THE LADY

A SQUIRE

THE GIPSIES

## “THE WRAGGLE TAGGLE GIPSIES, O”



SCENE: *A back-drop of gray is painted to suggest a castle. As the curtains are drawn THE LADY is seen at the castle window, a square cut in the back-drop.*

### SCENE I

[THREE GIPSIES *stand beneath the castle window, luring the LADY with their songs.*]

#### ASSEMBLAGE

1. Three gipsies stood at the castle gate,  
They sang so high, they sang so low,  
The Lady sate in her chamber late,  
Her heart it melted away as snow.
2. They sang so sweet, they sang so  
shrill,  
That fast her tears began  
to flow.  
And she laid down her silken  
gown,  
Her golden rings and all  
her show.
3. She pluckéd off her high-  
heeled shoes,  
A-made of Spanish leather,  
O.



She would in the street, with her bare, bare feet;  
All out in the wind and weather, O.

[THE LADY removes her jewels and silken cape. She expresses desire to share the life of freedom of which they sing. Quick curtain.]

4. It was late last night when my lord came home,  
Enquiring for his a-lady, O!  
The servants said, on every hand:  
"She 's gone with the wraggle taggle gipsies, O!"

#### SCENE II

[THE LORD is seen at the castle window. He is distraught; gestures to A SQUIRE below:]

#### ASSEMBLAGE

5. "O, saddle to me my milk-white steed,  
And go and fetch me my pony, O!  
That I may ride and seek my bride,  
Who is gone with the wraggle taggle gipsies, O!"  
[Curtain]

6. O, he rode high, and he rode low,  
He rode through wood and copses too,  
Until he came to an open field,  
And there he espied his lady, O!  
[Repeat verse 6.]

#### SCENE III

[Back-drop has been removed. THE LADY is seated on the ground with the Gipsies. The LORD beseeches:]

#### ASSEMBLAGE

7. "What makes you leave your house and land?  
Your golden treasures for to go?"



What makes you leave your new-wedded lord,  
To follow the wraggle taggle gipsies, O?”

[*The LADY rises and, with charming defiance, pantomimes.*]

8. “What care I for my house and my land?

What care I for my treasure, O?

What care I for my new-wedded lord?

I’m off with the wraggle taggle gipsies, O!”

[*LORD, protectingly*]

9. “Last night you slept on a goose-feather bed,

With the sheet turned down so bravely, O!

And to-night you ’ll sleep in a cold open field,

Along with the wraggle taggle gipsies, O!”

[*LADY, with fervor*]

10. “What care I for a goose-feather bed,

With the sheet turned down so bravely, O?

For to-night I shall sleep in a cold open field,

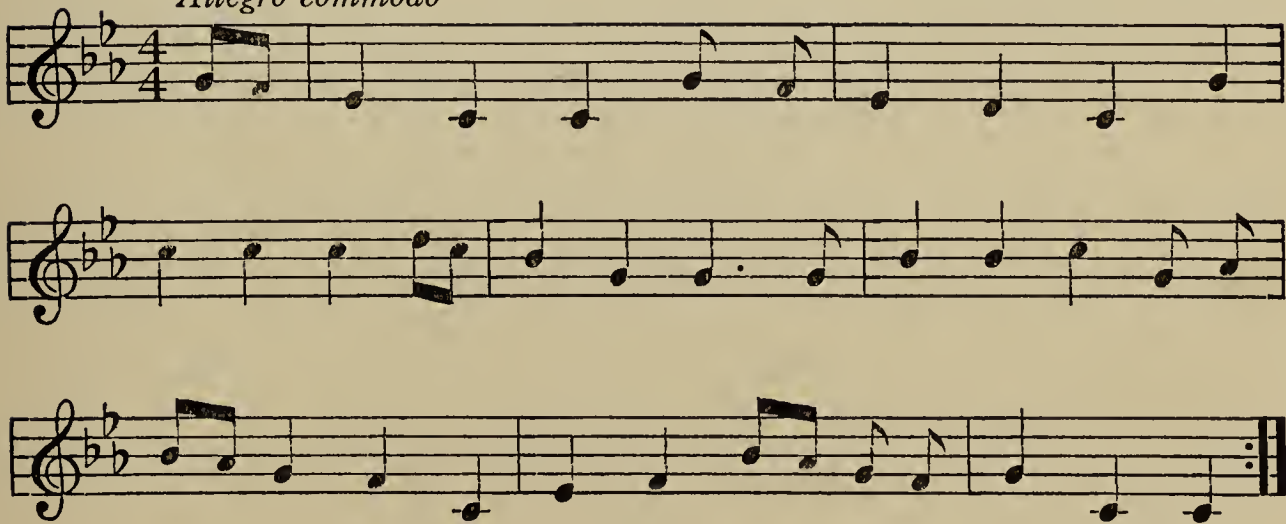
Along with the wraggle taggle gipsies, O!”

[*CURTAIN*]

## The Wraggle-taggle Gipsies, O!

*Allegro commodo*

English Folk Song



## COSTUMES

THE LADY: Princess gown of blue; silk hooded cape of gold color; pearl necklace; rings.

THREE GIPSIES: Full skirts of bright colors; bright bandannas on head and about waist; beads; round gold earrings.

THE LORD: Green doublet; tan hose; green cape lined with tan; green hat with tan plume.

A SQUIRE: Gray doublet and red hose; gray cape lined with red; red tam with plume.

## JAPANESE LIFE SCENES

JULY—THE FEAST OF LANTERNS

AUGUST—SUMMER IN KYOTO

SEPTEMBER—THE FEAST OF CHRYSANTHEMUMS

AT THE TEMPLE GATE

In no other country do we find poetry and symbolism so much a part of every-day living. The Japanese have made ceremony of the niceties of routine—the arranging of flowers, the serving of tea, putting the child to sleep. So each day becomes a new setting for a never ending ritual. The Summer Festivals here presented display devotion to the Celestial One, a unique love of nature, and a childlike spirit of merry-making.







JULY—THE FEAST OF LANTERNS

THE PLAYERS

A MAN }  
A WOMAN } LANTERN BEARERS

THREE MEN PEASANTS

THREE WOMEN PEASANTS

## THE FEAST OF LANTERNS

SCENE: *Green, with steps leading to stage. A back-drop upon which a Japanese scene has been painted adds to the effectiveness of the setting.*

MUSIC: *Nutcracker Suite, Chinese Dance, Tschai-kowsky.*

[*Enter, right, on green, PEASANT MAN; enter PEASANT WOMAN, left. Both carry lanterns. They dance with mincing step to center, bow, turn, raise lanterns over their heads, run up steps to stage, and recite in high-pitched voices.*]

“While we loudly dance and sing,  
Spirits of our dead return.  
Guided where the lanterns burn,  
In the houses they will find  
Flowers and water left behind,  
And sail in paper boats away  
Until next Bon Odori day.  
Peasants, come and join the ring;  
Peasants, come and join the ring.”

[*Enter, left, on green, three PEASANT WOMEN carrying lanterns and small fans. They run in characteristic manner to center, where they place lanterns and then quaintly dance the Fan Dance. (Directions given be-*

*low.) Enter, right, on green, three PEASANT MEN. They carry lanterns and large palm fans. They dance in grotesque attitudes and then turn, facing women. PEASANT MAN and WOMAN on stage descend steps and repeat verse.]*

“While we loudly dance and sing,  
Spirits of our dead return.  
Guided where the lanterns burn,  
In the houses they will find,  
Flowers and water left behind,  
And sail in paper boats away  
Until next Bon Odori day.  
Peasants, come and join the ring;  
Peasants, come and join the ring.”

[THE PEASANTS *dance about them (see illustration), then exit, right. PEASANT MAN and WOMAN in center run left and right peering into mysterious corners for “spirits of the dead,” then exit in opposite directions.*]

#### FAN DANCE

MUSIC: *Chinese dance, Nutcracker Suite, Tschaikowsky.*

FIRST FIGURE: Fan in right hand; three taps of left foot, turn of fan (wrist movement). Fan in left hand; three taps of right foot, turn of fan (wrist movement). One turn about right foot, while fan is held over head with right hand. One turn about left foot, while fan is held over head, with left hand.

SECOND FIGURE: Left foot taps as fan is moved from

right over head to left hip. Right foot taps as fan is moved from left over head to right hip.

THIRD FIGURE: Women face each other in triangle, tap fans lightly (four counts); turn left, fans over head, four counts. Repeat same movement, turning right.

FOURTH FIGURE: Repeat first figure; here variations of postures with fans may be introduced; turn half-wheel right, fluttering fans.

#### MEN'S DANCE

The steps of the Men's Dance are the same, but the postures have a grotesque quality.

#### COSTUMES

Costumes for the Japanese Scenes may be fashioned after the illustrations.



AUGUST—SUMMER IN KYOTO

THE PLAYERS

VOICE

O SUYE SAN



## SUMMER IN KYOTO

VOICE

MUSIC: *Japanese Folk Melody.*

### Japanese Folk Melody



The gods in drowsy temples hide  
From Gion to Kinkakuji,  
And drowsy is O Suye San.

[*Enter, right, O SUYE SAN, carrying a sun umbrella and fan.*]

Who hears no laughing maids and men,  
No tinkle of the samisen;

[*She walks listlessly across green to edge of stage, ascends steps diagonally, and gazes dreamily into the distance.*]

*She remains standing on top step and gazes at her fan.]*

But dreams above her drooping fan,

And dips a slow foot indolently in

Kamogawa's listless tide.

[O SUYE SAN *disappears quietly off stage, left, as soft tinkle of bells pervades the air.*]



SEPTEMBER—THE FEAST OF  
CHRYSANTHEMUMS

THE PLAYERS

MOTHER

CHILD

SERVANT



## THE FEAST OF CHRYSANTHEMUMS

MUSIC: *Japanese Folk Melody.*

### Japanese Folk Melody



[*Enter, left stage, a Japanese SERVANT, who carries two cushions. She places one center and one a little to the right. She runs left, returns with lacquered vase and three chrysanthemums, pink, yellow, and white; she places them in front of cushion, center, exits, and returns leading a little Japanese CHILD. Enter child's MOTHER, left. SERVANT seats CHILD on cushion, right: MOTHER sits center, SERVANT stands back, center right.*]

MOTHER

Too brief the cherry and the plum,  
And iris and wistaria brief;

## DRAMATIZED FOLKWAYS

But longer and more strong than they,  
In many-colored gardens trim,  
Or vases delicately slim,  
By dainty hands adroitly set  
With calculated stem and leaf  
And white or yellow coronet,  
The sovereign bloom asserts his sway,  
Imperial chrysanthemum!

[*As she reads, MOTHER takes each flower singly and arranges it in symbolic form, the white flower, soul of man, transcendent. Music: "Japanese Lullaby," De Koven. MOTHER draws CHILD to her and sings lullaby; CHILD becomes drowsy, leans head on MOTHER'S breast, and falls asleep. At conclusion of song, MOTHER carries sleeping CHILD in her arms and exits, left, humming the last low strains of the lullaby. SERVANT silently removes vase and cushions and exits, left.*]



AT THE TEMPLE GATE—A PANTOMIME

THE PLAYERS

CHILD AS SCULPTURED FIGURE OF BUDDHA

TWO PRIESTS

EIGHT WORSHIPPERS (men and women)



## AT THE TEMPLE GATE

SCENE: *A small screen at center of stage.*

[*Enter, left and right, TWO TEMPLE PRIESTS, who remove screen silently. An image of BUDDHA is disclosed, with bowl of burning incense before it. THE PRIESTS bow reverently before the BUDDHA and bend over bowl to bless the sacred incense, then step to either side of BUDDHA, heads bowed, and arms crossed. Enter, left and right of green, THE WORSHIPPERS, who come by twos, heads bowed; they walk to center and prostrate themselves before the BUDDHA. When all THE WORSHIPPERS are prostrate, they raise their arms over their heads, and then lower them to the ground in abject humility. They rise very slowly, ascend steps, each couple pausing a moment to inhale the blessed incense. They exit into the temple for worship. THE PRIESTS ascend steps, draw screen about the BUDDHA and proceed to the inner temple.*]







*PART III*

*Allegories*



NEW WINDOWS—A PANTOMIME

THE PLAYERS

THE CHILD

IMAGINATION

THE ARTS {  
MUSIC  
POETRY  
DRAMA  
DANCE



## NEW WINDOWS

### SYNOPSIS

In this pantomime we see the modern child who is bored. Her mood is, "Oh, what shall I do? Oh, what *can* I do?" IMAGINATION, lonely and neglected, comes to seek the companionship of THE CHILD. She invites her into a world of fantasy and make-believe, but THE CHILD is not interested. IMAGINATION, disheartened, appeals to THE ARTS—MUSIC, POETRY, DRAMA, and DANCE—to help her bring THE CHILD back to her natural interests.

First, MUSIC comes, playing an exquisite melody on her lute. THE CHILD is stirred by the beauty of sound; but soon lapses into her former indifference.

POETRY, seeking to reveal to THE CHILD all the wonders of nature, creates a poem for her, telling of the mystery of a blade of grass, a passing cloud, the full-throated song of a tiny sparrow, the symmetry of a snow-crystal.

Next comes DRAMA, who portrays the struggle which children experience when their desires are frustrated. We see her conquer her disappointment. THE CHILD is by this time aware that "the world is full of a number of things."

DANCE enters and invites THE CHILD to express her joyousness through rhythmic movement. THE CHILD responds and dances forth out of doors with IMAGINATION and THE ARTS, who have opened *new windows* into her soul.

(Note:—Definite words are used to express the idea back of each action.)

MUSIC: *Children's Scenes, "Child Asleep," Schumann.*  
 [As curtain is drawn, THE CHILD is seen; she pantomimes playing with ball, tires, walks to left languidly, reaches for doll, quickly discards it; comes to right, Where she finds imaginary book, rumples pages, and closes book with disgust. She abandons herself to complete boredom.]

IDEA OF THE CHILD:

Oh, what shall I do? What can I do?

MUSIC: *"May Night," Palmgren.*

[IMAGINATION enters, left floor-space, dejected, sees THE CHILD, expresses pleasure, ascends steps, and extends arms to her.]

IDEA OF IMAGINATION:

Oh, come with me, Child, into my world. There you will play with pixies and gnomes, and see glow-worms light their tiny lamps.

[CHILD is uninterested and shrugs her shoulders. Discouraged, IMAGINATION is spurred to action.]

IDEA OF IMAGINATION:

I must call the Arts to help me.

[She runs forward to right and then left, summoning with arms outstretched.]

Come, Music, come Poetry, Drama, and Dance! We have lost the Child, and we must restore her to childhood.

MUSIC: *Mazurka in A Minor, Opus 17, No. 4, Chopin.*

[Enter, left floor-space, MUSIC, playing on her lute. In rhythm to her own music, she advances toward THE CHILD, swaying and circling. As she finishes, she looks up expectantly. THE CHILD, pleased, rises to her knees; but as MUSIC ceases her playing, she slumps to her former state of boredom. MUSIC, disappointed, drops her lute and steps into the background, left.]

MUSIC: "Poetic Tone-Picture," Opus 3, No. 4, Grieg.

[POETRY enters, right, wrapt in dreams; comes to center floor-space and, upon seeing THE CHILD, pantomimes a newly created poem for her.]

#### IDEA OF POETRY:

The mystery in a blade of grass, a passing cloud, the full-throated song of a tiny sparrow, the symmetry of a snow-crystal.

[THE CHILD claps her hands in delight.]

MUSIC: Introduction to "Symphony Pathétique," Beethoven.

[DRAMA, with arms extended, comes forth trustfully, to follow her desire. Interfering forces pull her backward; she struggles with them, pulls her arms free, and again goes forth. At this point, a great disappointment crushes her; she weeps disconsolately, but, with effort, gradually rises to her feet, draws herself to her full height, and faces THE CHILD, triumphant. THE CHILD, who has watched breathlessly, rejoices at the outcome of the struggle.]

MUSIC: *Waltz in A Flat, Brahms.*

[DANCE enters at this moment of elation. She invites THE CHILD to dance with her. THE CHILD responds.]

IDEA OF THE CHILD:

[As she greets IMAGINATION and THE ARTS, each in turn.]

Oh, my dear, dear friends! I will keep you with me always.

MUSIC: *Presto Movement from Seventh Symphony, Beethoven.*

[All dance. Then THE CHILD breaks through the circle, and taking IMAGINATION as a partner, she leads THE ARTS into the Outdoors.]



## COSTUMES

THE CHILD: Simple white dress.

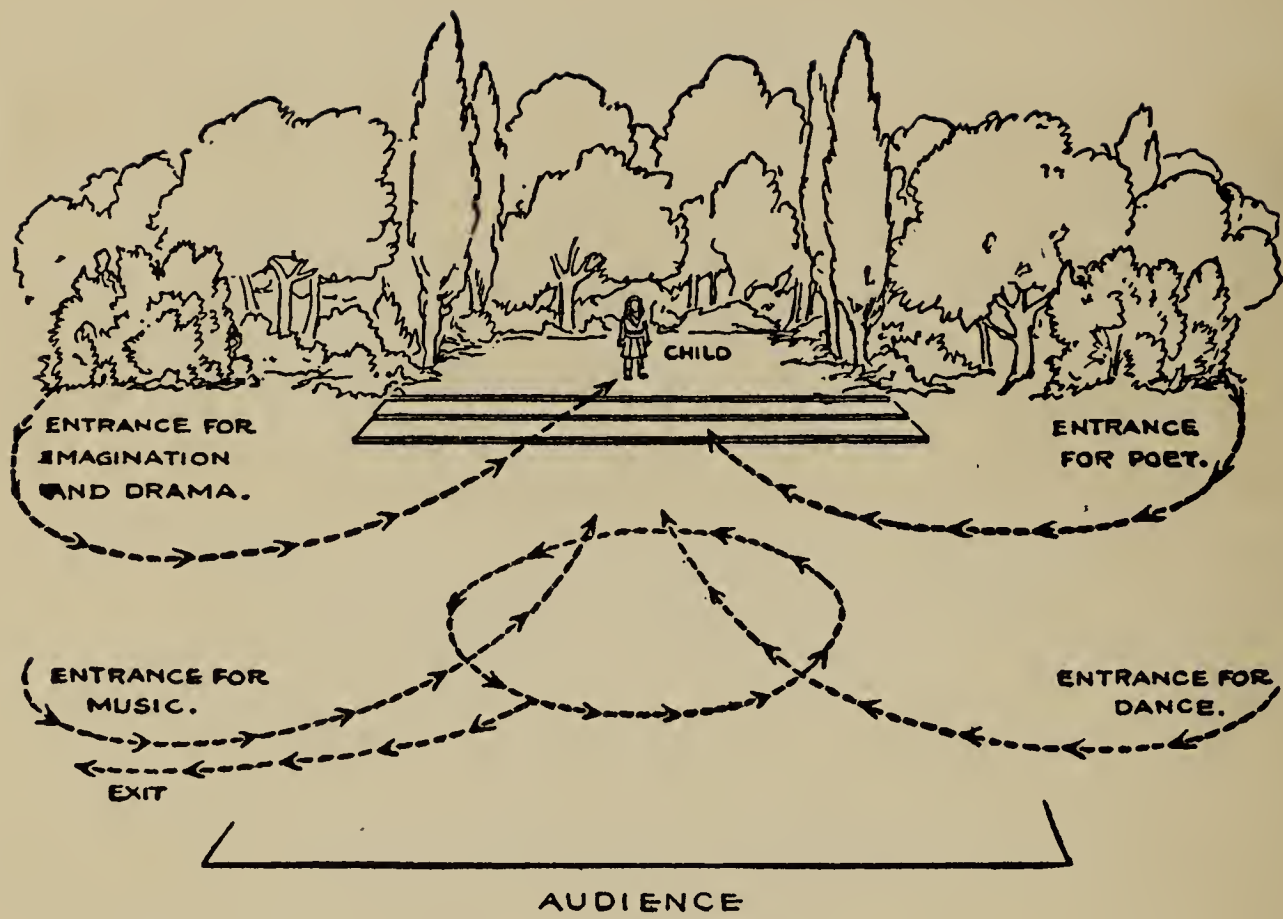
IMAGINATION: Gown of rose-color, in graded tones.

MUSIC: Flowing robe of gray-blue, Grecian in effect; scarf of midnight-blue draped from left shoulder; silver head-band.

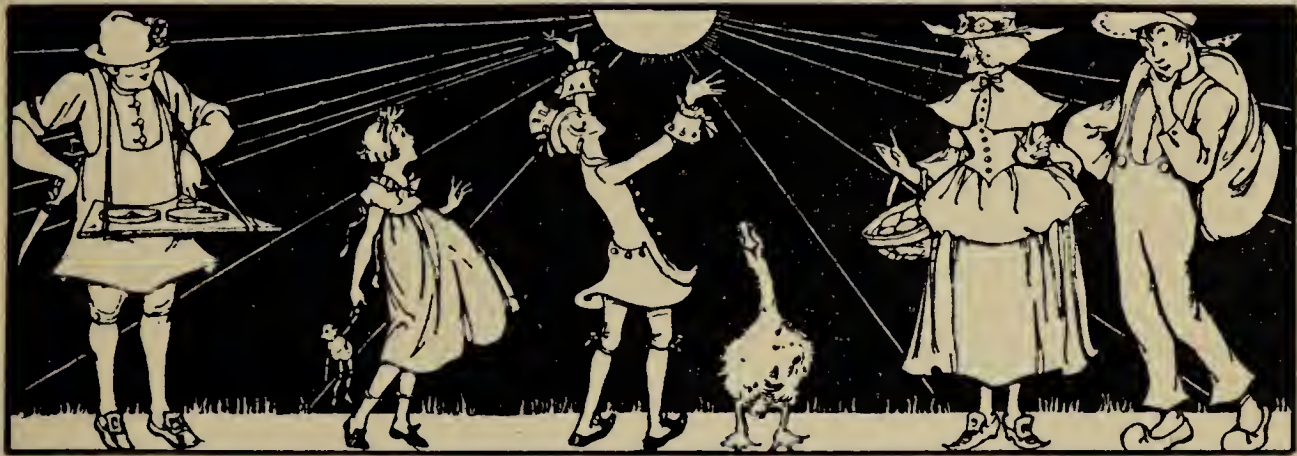
THE POET: Grecian tunic of soft green.

DRAMA: Gown of vivid orange.

DANCE: Yellow gown of Grecian design as above.



STAGE DIAGRAM



### SIMPLE SIMON—A PLAYLET

The following playlet is an example of a new treatment of Mother Goose Lore.

The story centered about "Simple Simon Met A Pieman" interprets the hero of the rhyme as a poet rather than a fool. A simple presentation of the poet's maladjustment awakens the sympathy and interest of the children.

## THE PLAYERS

SIMPLE SIMON ✓

THE PIEMAN ✓

POTATO VENDER

A MOTHER ✓

HER CHILDREN

TWO GIRLS

ONE BOY

TWO LOVERS

FARMER JONES ✓ -

GOOSE -

MISTRESS BROWN ✓

TWELVE SUNBEAMS



## SIMPLE SIMON

SCENE: *A country road, a tree in foreground.*

TIME: *Early morning.*

*[Varied characters are seen going to the Fair, a MOTHER and her children, two LOVERS, a POTATO VENDER. They enter from right and go off left. SIMPLE SIMON enters, left, hands in pockets. He whistles an old tune as he shuffles along; sees tree; comes to center, doffs cap.]*

### SIMPLE SIMON

Good morning, lovely Tree, is not this a beautiful day? And did you see the sunrise? It was more rosy than ever before, bringing all the gold in the world with it. What is more precious than the gold in the sunrise, lovely Tree?

*[Noise is heard off right.]*

Ah! some one comes.

*[FARMER JONES enters, right, driving a fat GOOSE before him.]*

Ah, good morning, Farmer Jones. Is not this a beautiful day? What a fine fat goose you have there!

### FARMER JONES

Yes, indeed! Wife and I have fattened her up all the early spring, and now I'm taking her to the Fair to sell her for a piece of gold.

## SIMPLE SIMON

Gold like the sunrise has?

## FARMER JONES

Gold—gold like the sunrise has! Simple fool! what can you buy with the sunrise? No, I shall sell her for a piece of gold to buy a new wheel for my cart, so I can ride and not walk.

## SIMPLE SIMON

Oh, but sunrise gold buys dreams for all the long hours, and sets songs tingling on the lips.

## FARMER JONES

Bah! you should be working in the fields instead of singing songs. You are indeed simple!

*[Goes off in a huff, left.]*

## SIMPLE SIMON

*[Looking after him]* Gold to buy wheels with—gold to buy wheels with! Oh, lovely Tree, I would not give one of my songs for a thousand wheels!

*[Sits down in middle of road.]*

*[MISTRESS BROWN enters briskly, right, carrying basket of eggs.]*

## MISTRESS BROWN

Good morning, Simple Simon, do you not see that the sun is up?

## SIMPLE SIMON

*[Jumping up]* Oh, Mistress Brown, yes indeed! And is n't it glorious? Do you not love the sun in the early morning?

MISTRESS BROWN

Aye, that I do, for I can get me up early and bring these eggs to the Fair, and fine eggs they be, lad. [*Showing them proudly.*]

SIMPLE SIMON

And will you sell them for a piece of gold to buy wheels with?

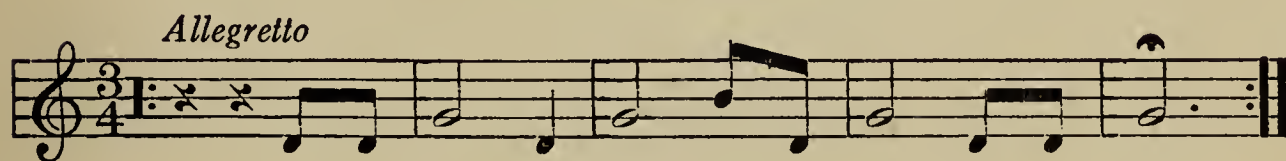
MISTRESS BROWN

[*Laughs*] "Gold to buy wheels with?" What would I with wheels? I shall buy a new shawl at the Fair so Farmer Smith will be overpleased to see me. [*Day-dreaming for an instant*] Let go my basket, Simple Simon. I must be on my way.

[*Goes off briskly, left. SIMPLE SIMON stands looking after her, puzzled. The cry of a huckster is heard off right.*]

PIEMAN

### Pieman's Song



I have pies, good pies, Come and buy, Come and buy.

SIMPLE SIMON

Oh, he says he has pies, and I'm so hungry!

[*Runs off right to meet the PIEMAN.*]

PIEMAN

[*Entering, right, with a tray of pastries*] I have buns.

SIMPLE SIMON

[*Dancing before him.*] Oh, buns!

## ALLEGORIES

PIEMAN

Fresh bread.

SIMPLE SIMON

Fresh bread!

PIEMAN

Fresh rolls.

SIMPLE SIMON

Fresh rolls!

PIEMAN

Fresh cake!

SIMPLE SIMON

Oh, oh!

PIEMAN

And pies!

SIMPLE SIMON

Oh, pies! fresh, juicy pies! All brown on the edges?

PIEMAN

Aye, a delicate brown. [PIEMAN *smiles indulgently.*]

SIMPLE SIMON

May I see them, Mr. Pieman?

[PIEMAN *uncovers tray.*]

SIMPLE SIMON

May I smell them? [*Leans forward and sniffs delightedly.*]

Oh, Mr. Pieman, may I have that one?

PIEMAN

[*Extending palm.*] Show me first your penny.



## SIMPLE SIMON

[*Not comprehending.*] Penny, penny? Indeed, I have not any.

## PIEMAN

[*Angrily.*] What! You have no penny, and you stop thus to bargain with me! I shall be late—one hour—two hours—three hours late, and I might have sold a pie at the Fair by now. No penny, indeed!

## SIMPLE SIMON

But I have songs—one made new this morning out of the sun's gold. I have many songs to fit your lips.

## PIEMAN

A song for one of my pies! Ha, ha! [*Enraged.*] Rascal! idiot! fool! [*Throws SIMPLE SIMON to the ground.*] Be-gone! You are indeed simple! A song for one of my pies! Ha! ha!

[*PIEMAN goes off, left, singing.*]

## PIEMAN'S SONG:

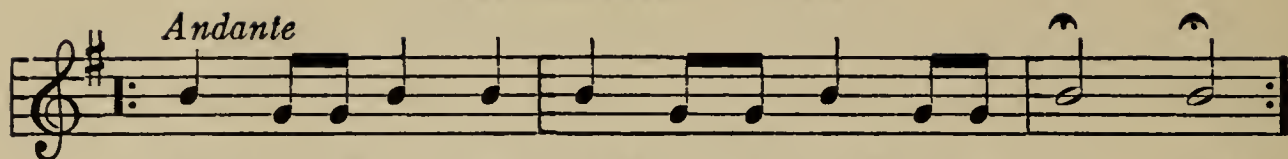
I have pies, good pies!  
Come and buy! come and buy!

## SIMPLE SIMON

[*On the ground, morally crushed. Lifts head, after a moment, and looks sadly at sun.*] Gold—gold! how cold you make men when you leave the sunrise.<sup>1</sup>

[*Falls to his knees. From off stage, right, chanting is heard.*]

NOTE: <sup>1</sup>This playlet was written in Madame Alberti's School of Expression.

**Sunbeams' Chant**

Come, Simp-le Si - mon, Come to your home in the sun - rise.

[*Slowly, from right, enters a procession of TWELVE SUNBEAMS, gowned in yellow. They are graded in size to suggest the slant of a ray of sunlight. They come to center stage, chanting. SIMPLE SIMON becomes aware of the figures about him, lifts his head, responds to the call of the SUNBEAMS, and follows them off, right, to a realm of greater warmth and understanding.*]

## COSTUMES

✓ SIMPLE SIMON: Dark knickerbockers and blouse; collar, cuffs, and skull-cap of blue printed cambric.

✓ THE PIEMAN: Long dark trousers; large white apron; baker's hat of stiff white muslin.

POTATO VENDER: Brown smock; overalls; hat with broad brim; he carries sack of potatoes.

MOTHER: Princess dress of blue; poke-bonnet; shawl; mitts.  
(These may be cut from black hose.)

HER CHILDREN:

GIRLS, Kate Greenaway gowns of yellow; poke-bonnets; mitts, buckled shoes.

BOY, Long dark trousers; Eton jacket; white blouse; straw hat.

LOVERS: Girl, bright red princess gown, gay bonnet.  
Youth, long coat; large hat.

✓ FARMER JONES: Overalls; white shirt; broad hat.

GOOSE: For foundation, one-piece garment of white muslin; bands of yellow cloth are wound about legs and feet. For goose-bill, cardboard foundation covered with yellow cloth and fastened to close-fitting muslin cap.

✓ MISTRESS BROWN: Full skirt of printed material; white blouse; bonnet; shawl and mitts.

✓ TWELVE SUNBEAMS: Long clinging gowns of yellow cheese-cloth.

















